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METROPOLITAN AIMS LEGAL FUSILLADE AT THE HAMMERSTEINS

Opera Company Serves Summons in Application for Permanent Injunction Restraining Impresario and His Son, Arthur, from Producing Opera in New York Until April 26, 1920—"Glad They Brought the Suit," Comments Hammerstein, Declaring His Work Will Be Carried on by Corporation in Case Injunction Is Secured

New York's opera war took on a serious legal phase on Wednesday of last week, when the Metropolitan Opera Company served upon Oscar Hammerstein a summons and complaint in which it asked for a permanent injunction to prevent the Hammersteins from giving opera in New York City until April 26, 1920. The imperturbable Oscar replied that this legal action was just what he wanted, and added that, in the contingency of the Metropolitan securing the injunction, his work would be continued by a corporation.

The summons was served upon Mr. Hammerstein in his office at the Victoria Theater by Alfred Seligsberg, of the law firm of Wise & Seligsberg, acting in conjunction with Paul D. Cravath of the Metropolitan directorate.

Interesting insight into the purpose and condition of the Metropolitan Company is found in some of the statements explaining the events leading up to the signing of the contract between the Hammersteins and the Metropolitan in 1910. They are as follows:

"The plaintiff (the Metropolitan) is not engaged in such enterprise for financial profit, but solely with the view of meeting the demands of the musical public in various localities in which it presents its productions and of furthering the cause of grand opera. Since the year 1905 plaintiff has been unable to pay any dividends whatsoever to its stockholders and now has a large deficit owing to the fact that its aggregate income since that year has been less than its operating expenses. Plaintiff has been able to continue only through the support of its directors, who from time to time have advanced funds for that purpose, most of which have never been repaid."

The complaint further points out that after the entry of Hammerstein into the operatic field the production of grand opera became an unprofitable venture in 1909. At that time the Metropolitan Opera Company was approached by Oscar and Arthur Hammerstein, through their representatives, with the view of selling their business, including producing rights and good-will. It is asserted that the Metropolitan Opera Company at no time during the negotiations asked the defendants to sell their business, the advances having been made by the defendants.

As a part of the complaint there is appended the contract made on April 26, 1910, between Oscar and Arthur Hammerstein and E. T. Stotesbury of Philadelphia, by which the Messrs. Hammerstein agreed to withdraw from the field in New York, Philadelphia, Boston and Chicago, on the payment by Mr. Stotesbury and his associates of \$1,200,000.

In addition to these facts a new contract is made public for the first time, which was entered into between the Messrs. Hammerstein and the Chicago Grand Opera Company on June 21, 1910, covering practically the same ground. There also is published for the first time Oscar Ham-



ALMA GLUCK

The American Soprano of the Metropolitan Opera Company, Who Has Just Scored a Striking Success in London—She Received All Her Musical Training in the United States. (See Page 31)

merstein's declaration making his son, Arthur Hammerstein, his attorney, to enter into negotiations with Mr. Stotesbury and the Metropolitan directors for the sale of the Manhattan Opera Company's properties.

Made Son His Attorney

One of the important clauses in this declaration is the authorization of Arthur Hammerstein by his father to enter into an agreement, if he wished, by which the Messrs. Hammerstein would abstain from giving grand opera "in any part of the United States of America." As the contract subsequently was drawn it excluded them only from New York, Philadelphia, Boston and Chicago. Oscar Hammerstein was in Europe when the sale of his properties was finally made on April 26, 1910.

It is asserted that Oscar Hammerstein ratified the execution of agreements and acts done by Arthur Hammerstein as his attorney-in-fact after his return in 1910 from Europe.

Relation is made by the plaintiff of the fact that, following his disastrous operatic venture in London, Oscar Hammerstein

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PUCCINI DESCRIBES HIS ONE-ACT OPERAS

Composer in Paris Relates Details of His Three Widely-contrasted Librettos

Details concerning the three one-act operas to be written by Giacomo Puccini for presentation in a single evening's program have been given out by the composer himself in an interview in Paris with Camille Cianfarra, representing the New York American. The news that Puccini had forsaken the idea, for the present, of writing another opera of conventional length and had chosen instead to devote himself to three one-act operas, one comic, one lyric and one tragic, was originally made known in this country exclusively in MUSICAL AMERICA. Announcement was also made in these columns that the three librettists to be represented in Puccini's unique undertaking were his fellow countryman, Gabriele d'Annunzio, and the two Frenchmen, Tristan Bernard and Didier Gold. Just what the stories of the operas will concern is now, however, made public for the first time. D'Annunzio will write the libretto for the lyric opera, Bernard is the author of the comic libretto and Gold of the tragedy.

Puccini announces that he spent three years in continuous search for a suitable libretto for an opera of regulation length but that despite the receipt of a great many manuscripts, from famous playwrights and obscure authors both, his quest failed utterly. Then it was that he turned to the one-act opera. Tristan Bernard and d'Annunzio are well known, but not so familiar a name is that of Didier Gold, a young writer who has depicted the Parisian underworld in the book chosen by Puccini.

"I owe the discovery of this drama," said Puccini in the Paris interview, "to a woman, who, knowing I was seeking a libretto, invited me one afternoon to tea at a fashionable Paris hotel. Before I left she thrust into my hands a small book, first exacting a promise that I would read it."

"It was a revelation. The drama, which is full of passion, takes place on a Seine river scow, the captain and proprietor of which, named Michael, lives on board with his wife Georgette. There are three other persons: Louis, a deckhand and Georgette's admirer; a second deckhand and his wife."

"The action proceeds with lightning-like rapidity. It is Saturday night, and on quitting work Georgette tells Louis she will signal when it is time to call by placing a small lamp on the deck. Michael suspects, and that evening he reminds his wife of days bygone, when their only child was alive and life was the happiest. He concludes by entreating her to love him still, but the woman retires apparently unmoved."

"The scow is moored opposite a long row of cheap pleasure resorts. Michael lights his pipe, and Louis, mistaking the glare of the match for a lamp, emerges from his hiding place and is promptly caught by Michael, who chokes him to death. On hearing his wife's footsteps Michael hides Louis's body under his long cape, and when Georgette gently invites Louis to clasp her to his breast, he arises and Louis's body falls at the feet of the terrified woman."

D'Annunzio, who is also the poet who furnished the libretto for Mascagni's "Parisina," has promised to send Puccini a poetic legend of the Middle Ages, which will give the composer an opportunity to write light idyllic music.

Tristan Bernard's one-act burlesque has a plot decidedly out of the ordinary. The action takes place in an African jungle where a party of Europeans fall into the hands of a native tribe. These natives are thoroughly acquainted with European ideas and customs, as they once composed the "African Village" at the Paris exhibition. They decide that they will show the other natives a European village in full working order and the prisoners are made to act all kinds of bizarre scenes until finally they are rescued.

Hammerstein Seeking Services of Felix Weingartner

BERLIN, July 14.—That Oscar Hammerstein hopes to execute a coup against his rivals of the Metropolitan Opera House by engaging Felix Weingartner for his opera season in New York is the report current in this city. Mr. Hammerstein's representatives are now negotiating with Weingartner, who, it is said, is not averse to the proposition, provided it leaves him time for the fulfillment of certain European engagements. It is recalled, however, that Herr Weingartner's engagement for a part of the season with the Boston Opera Company has been announced and it is difficult to see how the two American engagements could be reconciled, in view of the fact that Manager Henry Russell, of Boston, is an ally of the Metropolitan Company.

New Motet by Richard Strauss

BERLIN, July 13.—Richard Strauss has just completed a new work called "Eine Deutsche Motette," written for four solo voices, orchestra and chorus of sixteen parts.

LESCHETIZKY PASSES THE EIGHTY-THIRD MILESTONE

Famous Piano Pedagogue Observes Occasion in Vienna with Supper to His Intimate Friends—His Energy Unimpaired by Age—Modernity of His Teachings—Some of His Illustrious Pupils—Debt America Owes Him

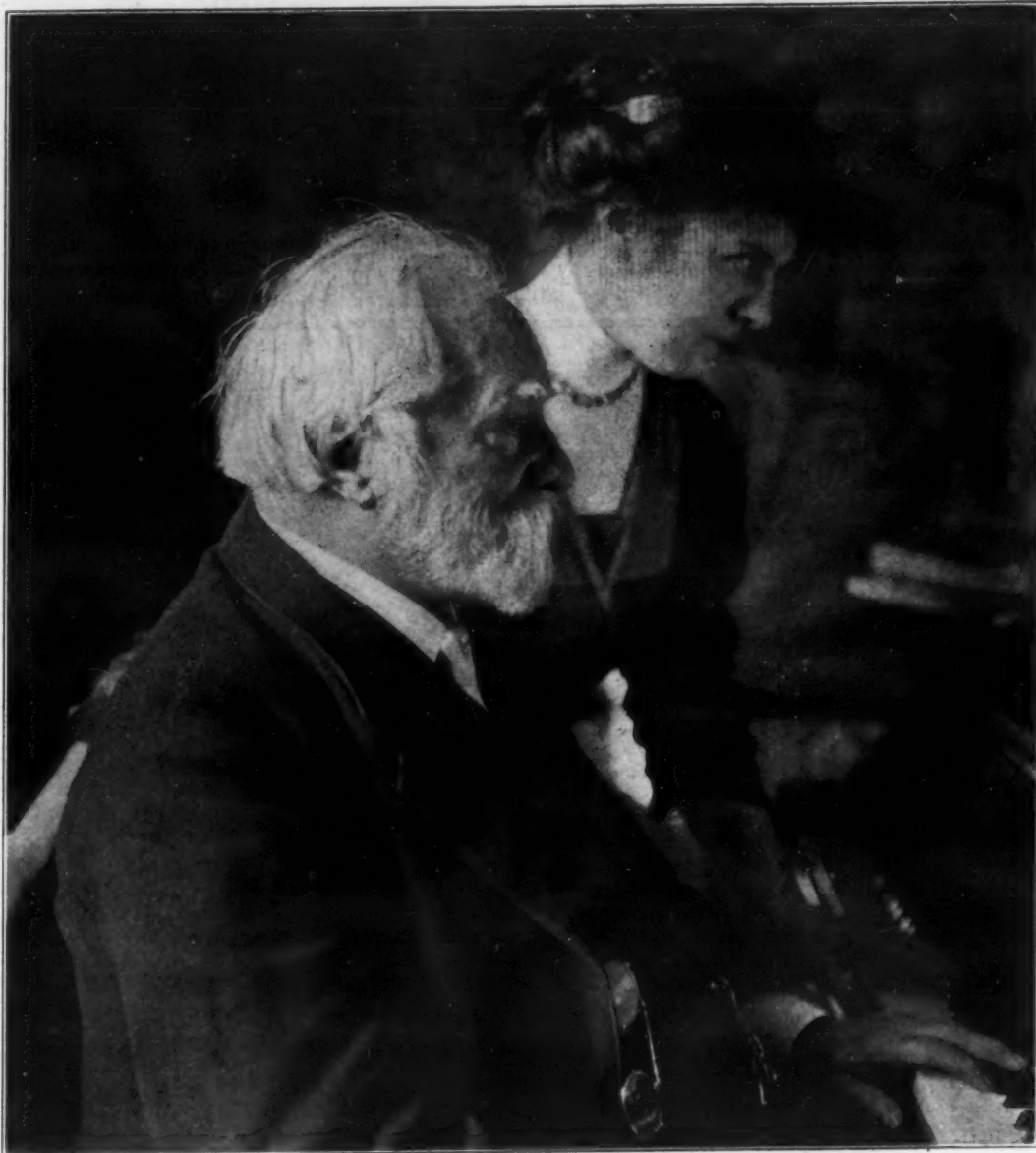
By EDWIN HUGHES

ON June 22, Leschetizky, the "grand old man" of the piano, passed the eighty-third milestone of his long and active life. According to his custom of recent years, he withdrew himself into seclusion on the anniversary of his natal day in order to escape the army of congratulators, but on the evening following an informal supper was given at his villa in Karl Ludvigstrasse in Vienna, at which a few of his most intimate friends were present. Those whose good luck it was to be invited rejoiced to find the master of the house still in full possession of his ruddy good health, his sparkling wit, inimitable humor and the many other qualities which have endeared him to all who have come to know him well. His constitution, according to his physician, is one of those very rare examples of physical and mental energy of extraordinary potency; in fact, one has quite come to look upon Leschetizky as a permanent institution for the dissemination of the secrets of modern piano-playing.

It is quite characteristic of the master that in spite of the fact that his life-span reaches back to the days of Beethoven, to the very antiquities of piano-playing, and that he has seen the innovations of Schumann, Chopin and Liszt bud, flower and become pianistic classics, Leschetizky remains with the most modern of all piano masters in his treatment of the instrument, the one whose glance perhaps penetrates furthest of all into the future position and import of piano playing in the art of music.

The youth of his spirit is probably due in a large measure to the fact that he is always in contact with young people. The pupils of three or four years go on their way to be replaced by a constantly young stream of aspirants from all the four corners of the globe, so that while the subject matter remains the same, as all must strive towards an understanding of the same Bach, Beethoven, Schumann, Chopin, the student material is always changing. This is the salvation from monotony in all teaching, the new faces, the different characters and the multitude of variety which they present.

At times there comes from among the green-eyed ones the question, "Why has Leschetizky not produced a second Paderewski?" There never will be a second Paderewski produced by Leschetizky or by anyone else anymore than there will ever be a second Leschetizky, or a second anyone else with such a remarkable combination of genius and personality. Since Paderewski's time, however, there have come from Leschetizky an Ossip Gabril-



Theodore Leschetizky and Mme. Leschetizky

owitsch, whose performance of nineteen concertos in six evenings during the past season, from a musical standpoint, not to mention the matters of memory and endurance, has never been equalled in the annals of piano playing; an Arthur Schnabel, a Mark Hambourg, to mention a few of the Titans.

Non-believers are invited to compare these names with the pupils of other contemporary piano masters. It would be a simple matter to mention a score of others who are artists of established reputation in Europe and America. Anyone who is familiar with the Leschetizky class of the past five years has only to glance through the season's list of concerts in any of the European capitals to see in what numbers these more recent pupils of Leschetizky are winning laurels before the public. They are not all of them Paderewskis, Gabrilowitsches or Essipoffs, but there are individuals among them, and they are many of them young enough to give hope for their development into pianistic personalities equally interesting as some of their predecessors.

The debt which the progress of piano playing in America owes to Leschetizky is

incalculable. Not only has the playing of the many Leschetizky pupils who have toured America from end to end been an enormous influence in developing the taste of a vast body of concert goers toward modern ideals in piano playing, but the presence in nearly every American hamlet of piano teachers of more or less close artistic relationship to Leschetizky ideals has meant an influence in American musical life.

At the lessons Leschetizky's vitality, his keenness of musical perception and his untiring energy are as marked as when the writer first worked with him, and those who have known him for an even longer period of time marvel that he still retains his unequalled pedagogical ability unimpaired as of yore. At a period in which men in most of the walks of life, those of them who have been spared eighty odd years, are content to enjoy the quiet contemplation of past achievements, Leschetizky is a living, moving factor in the world of art, a personality of such amazing strength and such a broad vision of life and art that the musical world may well wish him many more years of his present power and activity.

ing countries are extremely productive of sopranos, contraltos, baritones and basses, they bring forth few operatic tenors.

Mr. Dippel replied by suggesting that Mr. Aborn look up Kingston while in London. As a consequence of that hearing, Mr. Kingston went to the "boat train" this morning and contracts between him and the Century company were signed just before the train pulled out. The Welsh tenor has been loaned by Mr. Dippel to the Century, where he will make his debut in September. Kingston has been appearing with much success in London concerts.

Another of Mr. Aborn's annexations is a tenor named John Bardsley, with whom he signed a contract some two days before his departure from Europe.

Varied Soloists in Volpe Park Concerts

A conspicuous feature of New York's Central Park concerts during the present week, in addition to Arnold Volpe's eclectic choice of programs, is the variety of soloists appearing with the Volpe Orchestra. On Wednesday evening Mme. Eva Rombro-Kranz won a storm of applause with the "Jewel Song," from "Faust," while artistic violin solos were afforded by Jacques Greenberger, on Thursday and Saturday evenings, his offerings being the first movement of Lalo's "Symphonie Espagnole" and Wieniawski's Polonaise in A Major. Another pleasing violinist was Mischel Gusikoff, whose Saint-Saëns Rondo Capriccioso and the Sarasate "Zigeunerweisen" were features of the Tuesday and Friday

concerts, respectively. Mr. Volpe's skilled oboist, C. Addimando, offers a Donizetti Fantasia, "Linda," at the Saturday matinee, and the favorite "My Heart at Thy Sweet Voice," from "Samson et Dalila," was heard on July 13 as a trumpet solo by B. Klatzkin.

Frohman to Produce Latest Oscar Straus Operetta

Charles Frohman, the theatrical manager, arrived in New York from Europe last week with the news that among other dramatic and musical productions he had obtained the American rights of the latest operetta by Oscar Straus, author of "The Chocolate Soldier." This operetta has just been finished and will be produced on September 1 at the Lyric Theater, London, and immediately afterward in New York.

Supper for Covent Garden Debutante

LONDON, July 12.—Colonel George Harvey, of New York, gave a supper to-night at Claridge's Hotel for Edith Miller, who had just made her Covent Garden debut as Maddalena in "Rigoletto." There were several representatives of the nobility present, including the Duchess of Marlborough, and musicians attending included Mme. Melba, Gustav Huberdeau and Lawrence Gilman, the critic.

Ruggiero Leoncavallo is to conduct five concerts at the Municipal Casino at Montreux, Switzerland, in September.

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returned to New York and made known to the Metropolitan directors his intention of producing grand opera in English in this country. It understood from him that his plan would be furthered if he could have an opera house in New York City as his center. In a letter of November 29, 1912, it is said, he requested a partial release from his agreement with the Metropolitan Opera Company, which was refused in a letter from the Metropolitan Opera Company of December 18, 1912.

Immediately following its letter of refusal the Metropolitan Opera Company says that Hammerstein, in published interviews, stated his intention of producing grand opera in English at popular prices, notwithstanding his agreement with the Metropolitan Opera Company. At that time, it is maintained, he gave certain "alleged reasons, causes, or subterfuges why the obligations not to give grand opera assumed by him and by his son, Arthur Hammerstein, were not binding upon them, all showing his bad faith and intent in the premises."

Of the charge of Oscar Hammerstein that the season of opera at the Century Theater was undertaken with the support of the Metropolitan Opera Company to make it more difficult for him to conduct his new opera house the complaint says that the City Club's plan was announced long before Hammerstein made public his project.

"Great and irreparable damage will ensue to plaintiff," states the complaint, "if defendants, or either of them, are permitted to proceed in violation of their agreement as above specified, and are permitted to give grand opera in the city of New York." The Metropolitan then asks that the defendants be enjoined until April 26, 1920, "either alone or as a member of any firm or partnership or in conjunction with others, or as an officer, employee or in any other capacity from engaging in the business of producing in New York, in any language, grand opera, or any opera, operetta or comic opera that has ever been produced at the Metropolitan Opera House or at the Manhattan Opera House."

Light on Singers' Salaries

An interesting exhibit in the case was the list of singers at the time of the transfer from the Manhattan to Metropolitan and the prices paid for them. Mme. Tetrazzini was to receive \$1,500 an appearance and to be engaged for forty appearances. Mary Garden got \$1,400 and was engaged for twenty appearances. Maurice Renaud, who had been engaged by Oscar Hammerstein for forty appearances at \$1,000, was engaged by the Metropolitan and the Chicago-Philadelphia companies for twenty-four appearances.

Varied were the royalties asked for the use of the operas. For "Salomé," for instance, \$500 for each performance was asked on condition that at least six be given each year. It cost \$800 every time "Elektra" was sung, and it had to be given six times a year. The operas of the Massenet repertoire cost \$100 for every representation and a retainer of \$600 paid for each opera in advance. For "Pelléas et Mélisande" a fee of \$400 was paid in advance and \$100 extra for every representation. "Samson et Dalila" cost \$100 every time it was performed.

Oscar Hammerstein declared that despite the suit, which is to be brought in the Supreme Court, the successor to his Manhattan Opera House, which is to be known as the American Opera House and is now building at Fifty-first street and Lexington avenue, will open its doors to the public on the evening of November 10 at eight o'clock.

"And that will be the beginning of a season of grand opera at the American Opera House that will last at least twenty weeks," he added.

Counsel for the Metropolitan said that if any such thing were attempted, pending the present litigation, a temporary injunction would be asked for restraining the Hammersteins from opening.

"I am glad they brought the suit," was Oscar's comment. "It is the only decent thing the Metropolitan has done to me since I retired. Action has now been brought in the nature of a regular lawsuit and the case is to be considered on its merits. This action, however, can in no way interfere with my continuance of preparations for the season. All my signed contracts have a clause empowering me to

[Concluded on next page]

RUSSIAN COMPANY FOR CENTURY OPERA

Negotiating for Spring Season—Aborn Signs Kingston, the Welsh Miner-Tenor

LONDON, July 12.—That New York is to add another national flavor to its operatic fare of the coming year is indicated by Milton Aborn's announcement, just before he sailed for America on the *Mauretania*, that he had practically arranged with Sir Thomas Beecham for the presentation at the Century Opera House, New York, of the Russian Opera Company, now at Covent Garden, which is headed by Chaliapine. It is Mr. Aborn's plan to have this Russian season follow the regular English season at the Century, beginning somewhere near the first of May.

Perhaps the most interesting of Mr. Aborn's captures is the former Welsh miner, Morgan Kingston, who will make his operatic debut at the Century. The release of this much-talked-of singer was obtained by Mr. Aborn from Andreas Dippel. It was in Berlin that the Century impresario met Mr. Dippel, to whom he complained that, while the English-speak-

AMERICA'S LACK OF MUSICAL APPRECIATION A DISGRACE, SAYS WAGHALTER

Highly Unflattering Comparison Drawn Between Artistic Standing of This and Other Countries—"If Lions and Other Wild Animals Are Sensitive to Musical Influence, Why Shouldn't Americans Be?"

THE elaborately unostentatious arrival of Ignaz Waghalter, the Berlin conductor, in New York a couple of weeks ago was really not any mysterious and deep-laid stratagem of musical politics. When a foreign musician of repute makes a sudden incursion into America at a time of the year when he ought to be posing for a snapshot near an Alpine precipice, undergoing a cure at Aix-les-Bains or Marienbad, or preparing himself to conduct or otherwise to participate in some Mozart, Wagner, Strauss, Reger or Schoenberg festival, the domestic imagination sets to work and evolves complex and fantastic theories. A new Philharmonic or Boston Symphony conductor, perhaps? Who knows? There are no precise or explicit grounds, of course, for construing matters just in this fashion or in that, but then heat and Summer idleness have a curious way of stimulating the mind.

But, frankly now, the present case offers no actual grounds for mystic speculations and vain imaginings. There is nothing cryptic in the import of Mr. Waghalter's abrupt visit. He has no intention of displacing Mr. Stransky or replacing Dr. Muck, nor does he propose to found a symphony orchestra in Butte, Montana, or to inaugurate a season of educational opera in Tombstone, Ariz. It was not even a case of seeing America while the Americans are seeing Europe. It so chances that he has relatives hereabouts and he was anxious to see them. So he passed through New York and went to Long Beach, L. I., and in a very few weeks he will go back again. Such is the how, the why and the wherefore of his whole expedition.

It was erroneously stated recently that Mr. Waghalter was considered as a Philharmonic possibility after the death of Mahler. As a matter of fact the conductor denies that he was ever so considered or, indeed, that he is contemplating any American activity for the present or the immediate future. He is far too satisfied with the condition of his affairs in Germany just now to wish to attempt any change. He conducts opera at the Charlottenberg establishment in Berlin and previous to that he held a post of influence at the Komische Oper. Besides, he demonstrates frequently that a successful operatic conductor can make his mark in the concert hall and symphonic work occupies not a little of his time each year. He has been heard and applauded all the way from Barcelona to St. Petersburg.

Mr. Waghalter believes that modesty is a becoming ornament, but he differs from Goethe's theory to the effect that one gets along better without it. He doesn't like to talk about himself or his accomplishments and he says so. "I consider music a very eloquent language," he remarked the other day to a representative of Mu-



—Photo by Underwood & Underwood.

Ignaz Waghalter, Conductor at the Charlottenberg Opera in Berlin, Now Paying a Brief Visit to This Country

SICAL AMERICA, "and I think that it can speak for me better than anything I could say myself."

The person of average experience at guessing ages might rate Mr. Waghalter's years somewhere between twenty-eight and thirty—scarcely more. The young man's face does not suggest a Teutonic origin—he is, as a matter of fact, Polish, having been born in Warsaw. One might possibly trace a slight resemblance between him and Mascagni or Wolf-Ferrari—his features have something of the Italian about them.

Mr. Waghalter is a composer and a very thorough musician. He has written chamber music, a symphony and operas and he plays every orchestral instrument from a bass clarinet to a tamtam. Musical proficiency of the highest order runs in the family, it appears. His father was a skilled musician, one of his brothers is a composer of note and another was one of the favorite pupils of Joachim.

The young conductor's own tastes are catholic in the extreme. Operatic and symphonic work pleases him equally well and he is happy whether conducting Brahms or the antipodal Puccini. It was under his direction that "The Girl" had its Berlin première. Incidentally, Wag-

halter once astonished the Italian composer by playing "Manon Lescaut," "Bohème" and "Tosca" from memory when Puccini's recollection of his own scores had grown rusty and refused to work.

Outside of New York and Long Beach Mr. Waghalter has seen nothing of America, nor is he likely to on the present trip. Nevertheless, he has some very definite ideas on the musical propensities of the country and they are none too favorable. Indeed, the optimistically disposed had better avoid the topic of American musical appreciation altogether if they wish to be in strictly amicable accord with Mr. Waghalter. The situation is dismal from his point of view, and if the country were to spend six million times its present six hundred million he wouldn't feel inclined to alter that point of view. He realizes, naturally, that his conception of things is that of the foreigner who has not been brought into close or prolonged contact with American conditions as such. But until he finds very substantial reason for changing his beliefs he expects to keep on thinking just what he thinks now.

"In the very first place it seems to me little less than a shame and a disgrace that every American city should not have a symphony orchestra of its own. Think of

Why Hasn't Every American City Its Symphony Orchestra and Opera House?—Why Don't Our Millionaires Support Music?—We're Even Behind England in Musical Advancement, According to German Conductor Now Visiting Us

there being no orchestra in such a city as Washington! Think of the few cities that support their own opera companies! In Germany such conditions would be impossible. There every town has its orchestra and its opera house and there people go primarily to hear a work, not an artist. The hundreds of great artists who come annually to America do so primarily for the money they make. It becomes a matter of business rather than a pilgrimage with a fundamentally artistic object. I have spoken with innumerable musicians who have toured this country; I have discussed the matter with many Americans abroad and so I feel more or less convinced that I am right. My present point of view expresses essentially the attitude of the German people in the matter.

"Why should things be as they are? Why is it that the appreciation of music for its own sake is not more widespread here than is actually the case? Surely there is something wrong when a good orchestra cannot succeed in obtaining adequate support. If the government will not support musical institutions as it does in Germany it seems to me only fitting that men of affluence, of enormous wealth, should take it upon themselves to do so. A man like Carnegie, for instance, who endows colleges and other institutions with such liberality should, it seems to me, be ready to contribute to the maintenance of orchestras more liberally than he does. Orchestras are most essential to the musical cultivation of a people.

"It is surprising to me that America is behind England in musical advancement. Every English city has admirably organized musical functions. The vogue of Caruso has a distinctly American element about it. It is perfectly true that the Germans flock to hear him when he comes to Germany. But, while one cannot gainsay the beauty of his wonderful voice it must be admitted that the crowds are attracted especially by sensational considerations—and Caruso became sensational in America.

"I know that there are some unexcelled musical organizations here. We all know abroad that the Boston Orchestra is the best in the world. But still the development of musical culture is not as even as it ought to be. It is my opinion that the American people ought to have their deficiency pointed out to them. Critics should write articles week after week calling attention to the prevailing state of affairs most forcibly, and drawing comparisons between the artistic standing of American and foreign people. Americans are a proud race. They do not like to be told of their inferiority to other nations in any respect. And if this particular point is driven home forcibly enough it should bring about appreciable results.

"After all, if lions and other wild animals are sensitive to musical influence, why should a great nation remain callous to it?"

H. F. P.

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transfer such contracts to a legalized corporation should I see fit, so that in the event that the courts should decide I must not be directly or indirectly interested in grand opera in New York, Boston, Philadelphia or Boston, the work will be continued by a corporation. Nobody can prevent me from being an adviser to anybody in operatic or in any other matters. "It will be shown that, *de facto*, I have not been paid anything for my retirement from the operatic field, and that the money that has been paid to me merely covered the original cost of the Philadelphia Opera House.

Calls Plaintiff "Flagrant Violator"

"They include also my son Arthur in these contracts, prohibiting him from entering the field of grand opera, and for

this no consideration has been made. But one of my main defenses is that the Metropolitan Opera Company has broken the contract in the most flagrant manner; that they are occupying the whole territory outside of those four cities with the presentation of opera for shorter or longer periods—a field that will be shown by the whole sense of the contract was left exclusively to me.

"I have a certificate from my dentist that all my eye teeth have been extracted scientifically, without injury to my eyesight, and I feel that my foresight has been correctly located."

Denies Taking Initiative

A positive denial was made by Mr. Hammerstein that he or his representatives had taken the initiative in the negotiations by which he sold his business, producing rights and good-will to the Metropolitan Opera Company.

"It's an absolute lie," said Mr. Hammerstein. "You can safely say that I am in the possession of evidence which will be introduced at the trial of the suit to show beyond a doubt that the Metropolitan Opera Company paid to certain persons \$50,000 for engineering the transaction.

"Recently there has been discovered a new species of humanity in the 'wolf of Wall Street.' I have found still another

species, and that is the 'hyena of grand opera.'"

Elizabeth S. Clark Weds Actor Edward Fielding

Elizabeth Sherman Clark, concert and opera singer, was married in New York on July 14 to Edward Bignold Elkins, whose stage name is Edward Fielding. The ceremony occurred at the residence of the Misses Todd, No. 65 Central Park West, and it was attended by many musical and dramatic celebrities. The bride is the daughter of Mrs. Paris Garner Clark. She has sung at several opera houses in this country. Her husband has been a member of Mme. Nazimova's company for three years and has been associated with Otis Skinner, Grace George and Sir Herbert Tree in England. The couple have gone on a brief honeymoon.

Anna Case and Annie Louise David in Briarcliff Musicales

BRIARCLIFF LODGE, N. Y., July 12.—The second of the series of musicales at Briarcliff Lodge, arranged by Mrs. R. W. Hawksworth, was given this morning, and introduced Anna Case, soprano, of the Metropolitan Opera Company, and Mrs. Annie Louise David, harpist, with Harold

O. Smith at the piano. Miss Case's closing number, Schubert's "Ave Maria," with harp accompaniment, was particularly to the liking of her audience, and both artists were applauded to the echo.

Recognition for Veteran English Organist

Those who are interested in things musical will be gratified to see that public recognition is to be made of Sir George Martin's long period of brilliant musical service to the nation, says the London *Sketch*. Sir George has held the proud position of organist of St. Paul's Cathedral for over a quarter of a century now, and was created a knight on the occasion of the Diamond Jubilee. He possesses the honorary degree of Mus. Doc. of Oxford because of his valuable contributions to English ecclesiastical music. Exceedingly modest and retiring, he is an indefatigable worker and confesses that he does his best work under pressure. His well-known "Te Deum" in A flat was written between ten A. M. and midnight of the day before it was performed.

Charles Rousselière is to create the leading tenor rôle in Alfred Bruneau's "Les quatre Journées" at the Opéra Comique, Paris, next Spring.

"WAY DOWN UPON THE SUWANEE RIVER"



Grace Hall Riheldaffer, Soprano (Standing), and Mary Dennison Gailey, Violinist, on the Banks of the Stream Made Famous by Stephen Foster—They Have Been Making a Highly Successful Joint Recital Tour of the South

ON an extended joint-recital tour through the South, Grace Hall Riheldaffer, the Pittsburgh soprano, and Mary Dennison Gailey, violinist, found time in between their concert appearances to enjoy the pictorial beauty of a river made famous in song by the genius of Stephen Foster. In the accompanying picture they are shown on the banks of the Suwanee River in Florida. Beginning with a recital in Knoxville, Tenn., on May 26, they have appeared in numerous cities and will close at the festival in Athens, Ga., at Georgia State University on July 21 and 22.

Their programs have been made up most interestingly and have won the unanimous approval of their hearers. Mme. Riheldaffer's offerings include an aria from "Der

Freischütz" and two Charles Wakefield Cadman songs, "The Groves of Shiraz" and "The Geranium Bloom," the latter dedicated to her both by Mr. Cadman and the author of the poem, Nelle Richmond Eberhart, who has collaborated with Mr. Cadman in so many of his works. Miss Dennison, who is a Musin pupil, has scored heavily in Hubay's "Scènes de la Czarine," the Massenet "Meditation" from "Thais," Musin's "The Nightingale," a Waltz by Tirindelli and Schumann's "Träumerei."

So successful has this combination proved that during the coming season Mme. Riheldaffer and Miss Dennison will continue their work together, assisted by Thomas W. Musgrove, pianist. Sixty concerts are already booked for them.

MANY WORTHY RECITALS HEARD AT CHAUTAUQUA

Enthusiasm Prevails in Big Summer Music Colony Over Programs of Distinguished Artists

CHAUTAUQUA, N. Y., July 14.—Summer music at Chautauqua is attracting large audiences who have listened to programs of great artistic excellence. Recitals of recent date include that of Austin Conradi, assistant to Ernest Hutcheson, at Higgin's Hall, July 10. Mr. Conradi will also assist Sol Marcossion as accompanist and soloist in a series of six violin recitals on Tuesdays at this hall. Mr. Hutcheson will be heard as solo pianist on many programs and Messrs. Croxton and Washburn will present their usual series with Frederick Shattuck as accompanist. Ross Hickernell and Lynn B. Dana, cornet and piano, will give programs during the season at Higgin's Hall.

On Tuesday, July 8, Henry B. Vincent, resident organist, was heard in an interesting recital in the large amphitheater. One of the largest afternoon audiences of the season was present and greatly enjoyed Mr. Vincent's skillful work. This artist is winning an enviable reputation for himself both as an organist and lecturer on musical subjects. On Tuesday, also, Sol Marcossion, violinist, with Austin Conradi, as a most efficient assistant, gave the first of his series of lecture recitals in Higgin's Hall, greeted by a large and interested audience, and proved himself a most able lecturer and soloist. His subject was "Violin History and Antonin Stradivarius."

At the Amphitheater, at 8 o'clock, a popular program was presented by the Chautauqua Ladies' Choir, Henry B. Vincent, organist; Ernest Hutcheson, pianist; Eva E. Wycoff, soprano; Viola Ellis, contralto; John W. Nichols, tenor; Ashley Ropps, basso, and Frederick Shattuck, accompanist. The concert was under the direction of Alfred Hallam. The Amphitheater was filled and the program was the best that has been offered this season.

Mr. Hallam has obtained admirable results with the ladies' choir for the short time they have been together this season

and is to be congratulated on their artistic work. John W. Nichols was called to the platform again and again after his singing of Handel's "Where'er You Walk." Viola Ellis sang "Im Herbst," by Franz, beautifully. Her rich voice is a possession of which she may well be proud. The appearance of Ernest Hutcheson was the signal for prolonged applause. He is a genuine favorite at Chautauqua, and after hearing him one does not wonder at it. His playing of the Liszt Concert Study in F Minor and the Chopin B Minor Scherzo gave every evidence of his inimitable artistry and his recall at the conclusion was nothing short of an ovation. He is one of the great pianists before the American public.

"Vissi Arte," from "Tosca," by Puccini, and "The Cuckoo Clock," by Grant-Schaeffer, were the offerings of Miss Wycoff, whose singing was full of musicianly qualities. Mr. Ropps, basso, sang "A Song of Steel," by Spross, and "Sunset," by Russell. The carrying power of his voice is excellent and his enunciation exceedingly clear. The concert closed with numbers by a male quartet composed of Messrs. Nichols, Bird, Hallam and Croxton, who sang "Night Witchery," by Storch, and "More and More," by Seifert.

On July 9 the soloists for July presented a deeply interesting ballad concert in the Amphitheater, assisted by Sol Marcossion, violinist; Elmer L. Brown, flutist, and Frederick Shattuck, accompanist. All of the soloists did splendidly. Thoroughly enjoyable was the organ recital in the Amphitheater on July 10 by Henry B. Vincent, resident organist. Mr. Vincent's playing is that of the finished artist and he always attracts a large audience of lovers of organ playing. The Friday evening concert of the July soloists, Ernest Hutcheson, pianist; Sol Marcossion, violinist, and Frederick Shattuck, accompanist, under the direction of Alfred Hallam, was a rare treat. The Chautauqua Orchestra made its first public appearance. Their work was musicianly and satisfying. Viola Ellis followed in a faultless singing of "O Love, Lend Thine Aid," Saint-Saëns. A duet by Messrs. Nichols and Ropps from "La Bohème" was well sung. Sol Marcossion proved himself the veritable artist and his playing of the "Souvenir de Moscou," by Wieniawski, aroused the enthusiasm of his hearers. A unique arrangement of a Moszkowski waltz sung by Miss Wycoff, under the

title "Love's Springtime," proved a most brilliant concert piece. John W. Nichols, in the Prize Song from "Die Meistersinger," showed thorough artistry. Ernest Hutcheson was recalled many times, after which Mr. Ropps sang the "Calf of Gold," from Gounod's "Faust."

A patriotic concert was given in the Amphitheater on Saturday morning, July 11, in honor of the veterans, both of the North and South, who are gathered at Chautauqua. The day is called National Army Day and is always largely attended. The Chautauqua band, orchestra, chorus and soloists for July participated.

L. B. D.

MARC A. BLUMENBERG'S WILL

Leaves a Large Estate to His Widow and Annuities to His Relations—Provides for a Series of Free Concerts

The will of Marc A. Blumenberg, president of the Musical Courier Co., and proprietor of the Blumenberg Press and the American Copyright Co., who died in Paris on March 27 last, has been probated. The estate is valued at over \$500,000. One of the most interesting provisions, as Mr. Blumenberg left a widow but no children, is that 20 per cent. of the holdings of the various corporations is placed in trust with his executors to expend the accumulated income on the fifth year after the death of his brother, Louis Blumenberg, in furnishing free concerts. His holdings in the various companies are to be placed in trust to furnish annuities to relatives and friends. His brother, Louis Blumenberg, receives an annuity of \$6,000, provided he does not enter any company which is a rival to the concerns of the testator. Annuities of \$2600 are left to his two unmarried sisters, Ida and Emma, and they receive for the renting of suitable living apartments an annuity of \$2400. Mrs. Caroline Varga, another sister, is left an annuity of \$2500. The will gives \$6,000 in cash and an income of \$45 a week for twelve years to his friend, Alvin M. Schmoeger, the treasurer of the Musical Courier Co.

His residuary estate, besides an annuity of \$12,000, is left to his wife, Mrs. Ruth Blumenberg, now living in Paris.

Upon the death of any recipient of any annuity, the shares of stock from which the income is derived are to be divided among the other beneficiaries in proportion to their share in the estate. His widow is directed under the will to give such books as she does not need to the New York Free Library. There is also a legacy of \$500 to the Hebrew Hospital in Baltimore, where Mr. Blumenberg was born. The executors, also, receive \$6500 in accordance with directions contained in a letter. The contents of this letter were not disclosed in the will.

One of the executors of the estate is William Geppert. Mr. Blumenberg made no specific legacy to him, as he said he had transferred to him while living his piano magazine known as "Piano Quality."

Besides the value of his holdings in the various corporations in which he was interested, Mr. Blumenberg is understood to have left a large sum in cash. The executors of the will are: Alvin M. Schmoeger, Ernest F. Eilert, Louis Blumenberg, William Geppert and Edward A. Alexander, attorney.

St. Louis Club to Turn from Athletics to Music on "Artist Nights"

ST. LOUIS, July 12.—So successful was the "artist night" at the Missouri Athletic Club last winter, when Alice Nielsen, the prima donna, appeared in recital after a dinner to the club's guests, that the management of the club has decided to make it an annual feature of the entertainment. Instead of one night, there will be three this season, and instead of local vaudeville and other talent, the very best soloists will be engaged. The first of these enjoyable evenings will take place on November 21, when a great favorite here, Mme. Frances Alda, of the Metropolitan Opera Company, will appear. The second of these evenings will fall on January 9, when Miss Nielsen will again be heard. The third, on which no definite date has been concluded, will come in March and the club is figuring on a joint recital by Yolanda Méro and Jeska Schwarz. A concert-size stage will be erected in the dining room for each occasion. H. W. C.

CONCERTS FOR MME. MACONDA

Soprano Reluctant to Leave That Field for Opera Engagements

Charlotte Maconda, who is a pupil of Mme. de Serrano, the prominent New York vocal teacher, is making elaborate preparations for the coming concert season. Mme. Maconda has a beautiful lyric soprano and sings with good musical insight, having filled successful engagements as leading soprano with the Juch Opera Company and the Strakosch Opera Company. Last season she was on tour with John McCormack and shared honors with the distinguished Irish tenor. She also appeared auspiciously last season at a number of leading festivals and musicals.



—Miskin Photo.
Charlotte Maconda

Several operatic managers have approached her with contracts for grand opera, but Mme. Maconda is somewhat reluctant to desert the concert platform unless she should be tempted by an exceptionally flattering offer.

CONCERTS ON SHIPBOARD

Mr. and Mrs. Reed Miller and Corinne Welsh Heard in Them

In aid of the widows and orphans of seamen a concert was held on the evening of July 2 on the steamship *St. Paul*. Before an enthusiastic audience Reed Miller and Nevada Van der Veer Miller sang "Passage-bird's Farewell," by Hildach, following a piano solo by Mary Pinney, "Caprice d'Alceste," Gluck-Saint-Saëns. Mrs. Miller was heard in the "Summer-time" cycle, by Landon Ronald, and her husband sang "Recompense," "Since Lassie Went Awa," and "The Pipes of Gordon's Men." These well-known singers then gave the duet, "O Moment That I Bless," and Miss Pinney played a polonaise.

On board the *Imperator*, on the evening of June 29, a concert for the benefit of the Seamen's Fund was presided over by the newly appointed ambassador to Germany, the Hon. James W. Gerard. Corinne Welsh, who sailed on the maiden eastward voyage of the great liner, sang the "Invocation to Eros," "Kürsteiner," and "Nur wer die Sehnsucht kennt," Tschalkowsky. Bruno Lüling, pianist; Otto Schremmer, cellist; Fritz Post, harpist, and Lee Harrison and Mrs. Albert Clayburgh were heard in vocal numbers.

A Progressive Music School in Los Angeles

The catalogue of the Egan School of Music and Drama in Los Angeles, Cal., gives evidence of a degree of progressiveness that is surprising. The book is handsomely printed and contains many half-tone illustrations, some in color, showing classes at work, the faculty and the various studios. Frank C. Egan is principal of the school, and among the prominent teachers whose names are familiar in the East may be mentioned Brahms van den Berg, Vernon Spencer, Thomas Taylor Drill and Adolf Tandler.

Lawrence Joergen-Dahl Heard in Detroit

DETROIT, Mich., July 12.—Lawrence Joergen-Dahl, a Danish baritone, was the guest of Dean M. Jenkins and other Detroit friends for a few days last week. A private hearing of Mr. Joergen-Dahl was afforded, and a knowledge of his ability was thereby gained. He has resided in this country for about five years. He has a baritone voice of lovely quality, pure, smooth and sympathetic throughout its entire range. His program was a delightful one, and beautifully sung, embracing a wide variety of songs.

Monteverdi's "Orfeo" was recently sung in German for the first time in Breslau.

Munich will have its first "Parsifal" at the Prince Regent's Theater next June.

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RIVAL CHOIR STARTS NEW EISTEDDFOD

Pittsburgh to Have Another Contest, Due to Disqualified Oakland Chorus' Challenge

PITTSBURGH, July 14.—It will be of interest to those who participated in the International Eisteddfod in Pittsburgh to know that, owing to the intense rivalry existing between the Oakland Chorus of Pittsburgh, of which Isaac Prosser is director, and the Mendelssohn Choir of this city, of which Ernest Lunt is director, a second Eisteddfod will be held in this city. It will embrace only the territory of Western Pennsylvania and Eastern Ohio and smaller choirs and children's choruses will take part. Prizes will be given the winners.

It was during the competition of the male choruses at the International Eisteddfod that the rivalry between the two organizations became apparent. It is said to be the result of the Oakland Chorus's disqualification after it had sung the opening bars of Protheroe's "Castilla" in competition. As might be expected, strict rules governed the competition and no choir was allowed more than sixty voices or less than fifty. After the Oakland organization had sung a portion of the test piece it was discovered that its personnel consisted of sixty-four and the other choruses promptly took issue. The Oakland choir withdrew gracefully, but laid plans immediately to meet one of the winners. Since the first prize went to the Rhondda Chorus of Wales it was seen that it would be useless to challenge this organization, so when the Mendelssohn choir was awarded second prize the Oakland singers decided that these singers were worthy of their own steel and a challenge was presented.

The indications are that the second Eisteddfod will be held in Exposition Hall, the scene of the international affair. The chief competition will be between the Mendelssohn Choir and the Oakland organization for a prize of \$1,000. It is stipulated that the same voices and the same test pieces "Castilla" and Blumenthal's "What Care I How Fair She Is" shall be used in this second event, which will last two days. The Mendelssohn Choir will compete with slightly less than sixty voices, while the Oakland organization will enter the contest with its original sixty-four. A feature of this event will be the extending of an invitation to all of the choirs of Western Pennsylvania and Eastern Ohio to be present. It has not been decided what organization will have charge of the Pittsburgh Eisteddfod, but it will be either the St. Davis Society or the Pittsburgh Eisteddfod Association. E. C. S.

TO ERECT A NEVIN MEMORIAL

Western Pennsylvanians Urge Benefit for Monument at Composer's Grave

A movement is being urged among music lovers of Western Pennsylvania for the erection of a monument to mark the grave of Ethelbert Nevin, the composer, in the cemetery at Sewickley, Pa., overlooking the beautiful valley where he was born, which he loved so well, and where much of his music was composed. Nevin is buried there in the family lot, along with his father, Robert P. Nevin; his mother, Elizabeth Oliphant Nevin, and three brothers and sisters.

Preliminary steps are being taken to erect a memorial over Nevin's grave, in character and design befitting his fame as a composer, funds to be raised by subscription and by a benefit concert in which it is expected some of the leading musicians of the country will take part. It has not yet been decided where this benefit will be held,

A MOMENT OF "SLIPPERED EASE" WITH HAROLD BAUER IN HIS PARIS VILLA



The Distinguished Pianist Has Had a Busy Season in Europe in Concerts, Recitals and Teaching, and Has Well Earned Such Repose as He Seems to Be so Thoroughly Enjoying in the Picture

JUDGING by the charming glimpse of his Paris home here disclosed, it must be something of a hardship for Harold Bauer to be obliged to spend so much time away from it on his concert tours. The pianist has been able to spend more time at home during the last year than usual, for aside from recitals in various European cities he has been heard frequently in Paris and has done considerable teaching there. Next season it will be different, for he will be in America for his seventh tour under the management of Loudon Charlton.

Mr. Bauer has completed a series of unique programs for this tour, and it is to be noted in this connection that his choice

of programs has always been considered a strong factor in his wide popularity. Several of those arranged for his previous tours have been deemed of sufficient importance by New York and Boston critics as to warrant extended articles on this phase alone of the pianist's art.

A Bach-Beethoven program, embracing three preludes and fugues from Bach's "Well-tempered Clavichord," and three Beethoven sonatas will be used for the opening New York and Boston recitals. For a strictly "feature" program Mr. Bauer has prepared one made up solely of dance music written by the greatest composers. It is full of variety, and though

of a light nature, such as will make it especially attractive to the general public, it will be of very unusual interest from the strictly classic standpoint. The seven programs embraced in the scheme cover the widest imaginable range.

A special program has been arranged for the second Boston and New York recitals, and it doubtless will be used to a large extent for other points of Mr. Bauer's extensive tour. It is as follows:

Mozart, Fantasia in C Minor; Schumann, "Carnaval"; Beethoven, Minuet in E Flat; Daquin, "Cuckoo"; Schubert, Impromptu in G; Mendelssohn, Rondo Capriccioso; Chopin, Sonata in B Minor; Liszt, "Au bord d'une Source"; Brahms, Hungarian Dances.

but possibly it will be in the large Presbyterian church, Sewickley, where Nevin served as organist in his earlier years, and which his family attended for several generations. The new magnificent organ just installed in this church affords an opportunity for effective aid to orchestral and vocal features. This building has a pronounced sentimental bearing on Nevin's life. The Carnegie Music Hall in Pittsburgh is also under consideration.

Men and women prominent in the social and musical life of Sewickley Valley will stand as sponsors for the project, and many famous musicians have signified their intention of contributing their services and funds.

Anah Doob-Kopetzky to Tour Under Annie Friedberg's Management

Anah Doob-Kopetzky, the young American soprano, will start on her first concert tour in the Fall and will also be heard in recital in the early part of the season. She is under the management of Annie Fried-

berg, of the Metropolitan Opera House Building. Miss Doob-Kopetzky, though a native American, was educated abroad with some of the masters in Berlin and Paris. She began her studies in music at Lausanne, Switzerland, where she also studied her first French. Later she coached with Siegfried Ochs in Berlin. She is said to possess a soprano voice of wide range and much charm. Her repertoire in German lieder and French songs is comprehensive of both classic and modern works and she also sings all the oratorios in both German and English.

Endorsing the Redpath Quartet

[From the Newcastle (Ind.) Times]

The opening entertainment, furnished by the Redpath Quartet, composed of Miss Mabel Cox, soprano; David Dunbar, tenor; Miss Esther Munstermann, alto, and Hugh Anderson, bass, was simply delicious. They rendered several selections from sacred opera and each one was applauded to the encore. In order to appreciate this grand concert one must be under the big tent and drink it in deep. It is certainly melodious, grand, inspiring, and all who heard this magnificent quartet felt on leaving that life was worth the living.

As a boy we listened to the music of a rippling stream. We have never gotten over the inspiration of that music. It is soft, gentle, soothing, inspiring—in consonance with our very being. Such is the music and such are the songs of the Redpath Quartet mentioned above.—Quoted by F. P. A., in New York Evening Mail.

The Austrian Minister of the Interior has again instituted a prize competition for native composers.

A company is to tour Italy giving Wolf-Ferrari's "Le Donne Curiose."

Fine Programs in Store for Walpole Summer Course

WALPOLE, N. H., July 1.—A series of concerts and lectures of marked interest will be given in the regular Summer course at Walpole. Several musicians who have been engaged have been favorites in previous years. A number will be heard in Walpole for the first time. The series will be opened on Wednesday evening, July 23, by a concert to be given by Mrs. Edith Chapman Gould, soprano, and Mischel Gusikoff, violinist, both from New York. On July 30 Dr. Henry G. Buehler, principal of the Hotchkiss School, Lakeville, Conn., will give an illustrated lecture on the battle of Gettysburg; on August 6 Laura Louise Combs, soprano; Edouard Dethier, violinist, of New York, will give a joint recital; on August 13 Ernest Harold Baynes will give an illustrated lecture entitled "Living with the Birds"; on August 20 Mrs. Rost Why, contralto, and T. Foster Why, bass, will give a song recital, and on August 27 Edwin Swain, baritone, and Edith Thompson, pianist, of Boston, will be heard.

Twenty-five-Year-Old Request, Lively Hymn Over Grave, Obeyed

EAU CLAIRE, WIS., July 2.—An odd request was carried out last Sunday afternoon after the funeral services of Herman Schulze, Sr., when the Germania Singing Society, of which he was a leading member, sang the springtime song, "Das Mailüfterl," over his grave. Mr. Schulze made this request some twenty-five years ago. After the mourners had departed the society gathered about the grave of their comrade to sing this lively and melodious air. At the funeral services the singing society also assisted with several appropriate numbers.

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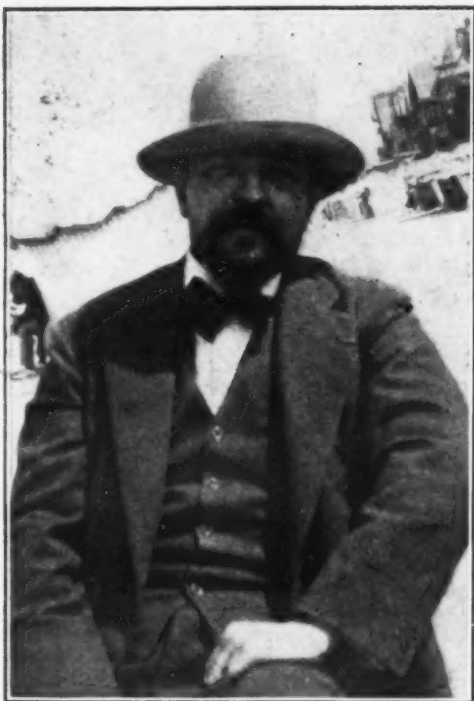
In "Pelléas" Debussy Has Uttered the Most Original Word that Any Composer Has Spoken Since Wagner—Dukas as a Disciple of Debussy and Wagner—Charpentier and Operatic Realism

By HERBERT F. PEYSER

Sixth in Series of Articles on Contemporary Operatic Composition

OPERA composers of importance whose works manifest features of originality may be divided into two classes. The first comprises those who modify the form and conditions of opera as such and bring about a greater or lesser change in the existing order of things operatic. Under the second head fall those whose inspiration influences the art of music in its every province and department. Sometimes there arises a genius in whom these two capacities are united—Wagner, for instance—but examples of the kind are rare.

The foremost musical figures of the past decade, Strauss and Debussy, serve to illustrate the second class. "Pelléas et Mélisande" provoked critical storms and temp-



Composer of What Lawrence Gilman Called "The Perfect Music Drama"—Claude Debussy

ests—not of the teapot variety, either—a few years back. It met with cynical sneers and savage denunciation on the part of many and ardent admiration and enthusiastic defence on the part of a few. Lawrence Gilman, at once one of the most able and devout worshipers at the shrine, called it "the perfect music drama"—but of that more presently. Plain every day folk felt about the same way as the critics. A few professed a fond liking for the strange thing, others enjoyed moments of it, while hosts whose spiritual organization was less subtle and not especially reactive to the fascinations of esoteric symbolism listened in execration or else slept openly in the sight of men. To-day "Pelléas" occasions less excitement, and as its performances have fallen off perceptibly there is joy in certain quarters at the thought that the "perfect music drama's" short day has waned. Perhaps it has and mayhap it has not. "Tristan" had to wait four years in Munich after its first hearings before it was suffered to continue on its course.

Discounting Saint-Saëns, whose work is conceived and carried out in the spirit of an epoch that is now on the verge of classicism, Debussy is, no doubt, the most important of latter-day French operatic composers, though he is a "one-opera man" in even a more literal sense than Mascagni or Leoncavallo. Those oft-promised "Devils in the Belfry," "Legends of Tristan," "Falls of the House of Usher" and so forth bide year after year in the nebulous realm of the uncreated. "Pelléas" is all that actually is. But who of those now alive has done things more certain to endure? Is Dukas's imitative, though interesting "Ariane et Barbe-Bleue" definitely assured of a longer lease of life? Is Charpentier's musical "pamphlet" (as Jean Christophe would say) "Louise," with its unpoetic, sordid and commonplace photography and its mélange of musical styles made of lasting stuff, or is his recent fantastic extravaganza "Julien," with its affected jumble of "materialism" and its pseudo "idealism" much better? Fauré's new "Pénélope" is a product of operatic inexperience and musical school-

mastership; d'Indy's "Fervaal," now and then resurrected in Paris, is cold and unbending, Bruneau's "L'Attaque du Moulin" a relic of the Wagnerian aftermath. Février, Bloch, De Lara, Lazzari, Camille Erlanger—but why enumerate? France has its little men in no less a degree than Italy and Germany. Some of them cast their pebble into the operatic waters once a year; some a little oftener and some less. Some are reactionaries because they lack the force and the mentality to be otherwise and some clothe themselves in the semblance of progress because they have no other way of attracting even temporary attention.

Compendium of Debussyism

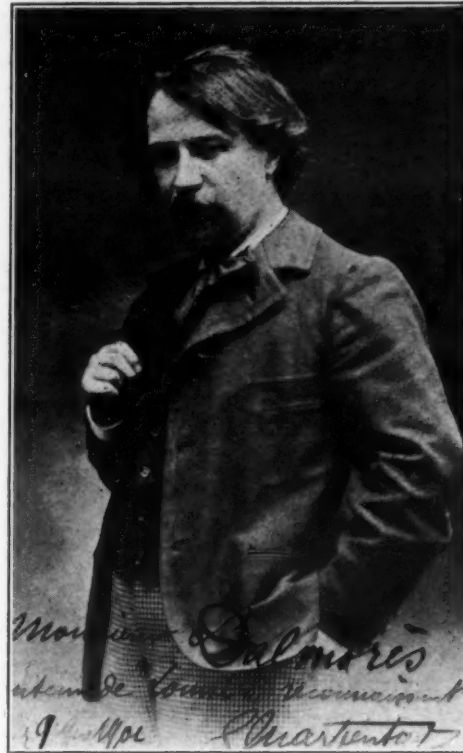
There exist not a few discriminating individuals who feel in Debussy's tone-poem, "L'Après-midi d'un Faune" the promise of a longer life than is implied in "Pelléas." Yet the latter has been the more far-reaching in its consequences. It has been the compendium and summary of Debussyism (the musical babes of to-day know what the term means and all that it implies), the storehouse of characteristic supplies. In "Pelléas" are garnered up the typical harmonies, the instrumental colors and combinations, the peculiar vocal treatment of the poetic text. The opera bodies forth the quintessence of his most distinctive manner, the elements wherewith he has most sensibly enriched the vocabulary of music. Debussy did not remain stationary with "Pelléas." He has to a perceptible extent altered his style since then. The "St. Sébastien" music, the ballet "Jeux" and some of the later written piano pieces bear unmistakable witness to it. The new style is not, however, an expansion and direct development of the earlier one as exemplified in "Pelléas." Certain devices at once most expressive and most individual have been eliminated—the favorite augmented chord successions, for one thing. The present manner is less definite in its essential aspects and incidentally less susceptible to imitation. It savors of a sophistication that is foreign to the opera.

In "Pelléas" Debussy uttered the most original word that any composer had spoken since Wagner—not as regards operatic structure but in character of tonal language. Strauss took root in Liszt and Berlioz, but the precise ancestry of Debussy is a problem that eludes definite solution. His work is not without its Wagnerian moments, but who would classify him as a Wagnerian? There is no suggestion, moreover, of spiritual kinship of any sort between the two. There are slight adumbrations of Debussy in César Franck, it is true, but they are insufficient to establish a final connecting link. Liszt, Franz, Grieg and plenty of others have resorted on occasion to unusual scale formations seemingly akin to Debussy's in whole tones. Yet the utter difference in usage suffices to discourage all efforts to correlate their tendencies. Plainly, he was something musically new under the sun. What he had to say was not far-reaching nor would insistent repetition serve greatly to emphasize its importance. But it was a hitherto practically unexploited element and it had its place in the esthetic scheme of things. The concrete expressions of it were engagingly unusual. Their nature was such as destined them to a legitimate place in the language of music. They obtained that place and they have held it.

The designation of "Pelléas" as the "perfect music drama" would seem to imply that Debussy had effected something new in the structure of his work as a whole. Yet Debussy did nothing of the kind. He merely shaped it in accordance with the Wagnerian theories concerning the relations of poem and music, and it was his complete success in applying the fundamental Wagnerian principle that earned his music drama this seemingly extravagant commendation. The music is at every turn the handmaiden of the drama. It reflects its mood and peculiar emotional content flawlessly, it is never obtrusive in its own behalf nor does it retard the flow of action or detract from the attention demanded by the poetic text. As in Wagner, the orchestra is the philosophizing commentator and its relation to the voices is analogous to that which it bears in "Tristan" or the "Ring." This does not imply any direct musical comparisons, however.

Maeterlinck's Musical "Alter Ego"

Debussy mirrored the spirit of Maeterlinck's tragedy in his setting of it as perfectly as ever did Wagner that of his own poems. His feat was all the more astonishing considering that text and music did not emanate from the same mind. But it seems curious that he should be credited with greater success in consummating perfection than Wagner. The champions of Debussy have contended that the sheer gorgeousness of Wagner's orchestral fabric absorbs to a great extent that attention which its composer claimed was due primarily to the word and the action. Undoubtedly the splendor of Wagner's orchestra often engrosses the hearer. But is it any the less perfect an echo of the spirit and sentiment of the drama for that reason?



Gustave Charpentier—"He Had Faith in Operatic Realism and Rushed in Where Wagner Feared to Tread." (From a Photograph Dedicated by Charpentier to Charles Dalmorès, the Tenor)

son? Would "Tristan" be a more "perfect" music drama if its orchestral score were less intrinsically interesting?

"Pelléas" displays at once the leading virtues and defects of Debussy's manner. Ideally as this music fulfilled its avowed purposes it was monotonous through the prolonged maintenance of a harmonic scheme that, for all its exotic strangeness, admitted of little variety. Nor was its nature such as permitted it to amalgamate successfully with that of the more familiar type. The persistence of the established mood was another deterrent factor.

In more or less ostentatiously proclaiming his disbelief in melody Debussy really made himself out to appear worse than he was. There are, as a matter of fact, numerous phrases of a perfectly recognizable melodic nature in "Pelléas"—witness the "forest" theme and the *Mélisande* theme, to mention only two. The themes are not developed and elaborated in German style, it is true, but it must candidly be acknowledged that the adherence to the conventional elaborate methods would have defeated the composer's avowed intentions.

Dukas and "Ariane"

What was specifically "Debussyan" ten years ago is to-day "modern French." All those in France to-day who are not reactionaries have availed themselves of what the composer of "Pelléas" and "L'Après-midi" originated, even though its usage allows no extensive latitude for individuality, nor do all the younger men possess Debussy's good taste and delicacy. Paul Dukas is one of those who took Debussy by the right hand when he wrote his only opera, "Ariane et Barbe-Bleue." But he incidentally held more or less tightly to the coat-tails of Wagner at the same time. "Ariane" is a skilful blend of the two influences. His devotion to Wagner has led him close to the verge of actual borrowing. He could not employ Debussy's harmonies with Debussy's *finesse* of touch, and his score is of a much coarser fabric, besides being more firmly knit. Dukas can be forcibly virile. There is nothing in "Pelléas" comparable to the fine stressfulness and muscularity of the opening of the opera or, more particularly, of the superb page depicting the attack on *Bluebeard* by the enraged peasantry in the third act. If Dukas has the modern French facility for creating atmosphere with a few slight strokes he can also create melodies. The orchestral score of the first act especially abounds in them. There is notable melodic facility evinced in the variations of the "jewel" theme.

Until a few weeks ago it seemed as though Gustave Charpentier were also to

remain a "one-opera man." Still, there are no decided indications that the newly produced "Julien" will in any way out-distance "Louise" in favor. The latter continues to maintain a distinct appeal. But it is a curious reversal of the customary conditions. "Louise" interests primarily as a play, and for the greater part it would have been equally, if not more effective, as such. Only in the love scenes of the first act and the third (the pageantry and ballet may reasonably be discounted as mere spectacular accessories), where action ceases and an elemental mood is proclaimed untrammelled by petty "realistic" accessories does the music truly enhance the effect of the whole. "I should never use that for an opera," said Wagner, "which a literary poet might use with equal effectiveness as a stage play." But Charpentier had no such scruples. He had faith in operatic realism and rushed in where Wagner feared to tread.

Charpentier's Realism

Yet even Charpentier's "realism" seems palpably unreal when subjected to the test. Does the workman eating his soup in total silence to an orchestral interlude (though manifesting by his smiles and gestures every indication of a desire to speak) truly convey the impression of reality? Are not the dressmakers at their sewing-machines suspiciously suggestive of a comic opera ensemble? Is it in strict accord with realism to introduce the purely symbolic figure of the *Noctambulist* or absolutely true to the facts of life to people the streets of Paris with those whose sole topic of conversation is free love, harlotry, deception, hopeless desire and disappointed love? Even the ragpickers and old-clothes men are dragged in solely, it would seem, to emphasize by their lugubrious plaints (all tending to the same effect) the *motif* of the play. Is all this realism or carefully calculated sentimental artifice?

A few years ago "Louise" sounded as a startling piece of musical modernity. Time has rather staled the score, with its Wagnerian suggestions and early Debussyian allusions. Charpentier is a clever but not an impeccable artisan. He planned "Louise" with skill and carefully offset the severity of the first and last acts with the conventionally contrived love scene and the Meyerbeerian festivities of the third. His music has not the particular brands of Parisian refinement possessed by Massenet and Debussy, but it is typically French none the less, French in its sentiment, French in its peculiar sensuality, French even in its moments of purposeful banality. Charpentier is individual without being an individuality.

For the present little can be said of "Julien." The admixture of realism and symbolism is not a device in the handling of which the French put forth their best qualities. But the pessimistic philosophy of "Julien" is not altogether uncharacteristic. Pessimism underlies the French nature for all its apparent ebullience.

From the piano score of "Julien" one gleams at least one significant fact. Charpentier has not developed nor notably entered in the past decade. He has not kept pace with the times. He has spoken no new word, and what he does say he says without particular distinction or originality of matter or of style.

Baltimore Philanthropist Makes Gift to Peabody Institute

BALTIMORE, July 14.—Henry Walters, the prominent philanthropist of Baltimore, has made a gift of \$10,000 to the Peabody Institute, of the board of trustees of which he is a member. The money will be used for interior improvements to the building. An electric elevator will be installed and various class rooms of the Conservatory of Music will be renovated and supplied with more modern equipment. The ceilings will be raised and more ample lighting facilities will be provided. The improvements will be completed by September 1. Mr. Walters has made numerous generous gifts to Baltimore, his native city, which include the Walters Art Galleries and the Walters Free Baths, and he has aided numerous charitable institutions and civic movements. W. J. R.

Scandinavian Engagements for Tina Lerner

Tina Lerner, the Russian pianist, has been engaged to appear as soloist at a series of symphony concerts to be given in Christiania, Norway, under Karl Nissen. Miss Lerner will give a recital in the same city and in other points in Norway and Sweden.

Chicago Pianist to Study with Godowsky

Marie C. Bergersen, a talented pianist of Chicago, who has won distinction also as a composer of unique gifts, will sail on July 30 for Vienna to continue her musical studies under Leopold Godowsky.



Dear MUSICAL AMERICA:

I am obliged to you for sending me an advance proof of the interview which you publish, this week, with Ignaz Waghalter, a Berlin conductor, who recently arrived in New York and then went for a brief stay to Long Beach, L. I., before returning home.

Mr. Waghalter deplures this country's lack of musical appreciation, which he says is "a disgrace." He also finds fault with us because every American city has not its symphony orchestra and opera house. He bewails that our millionaires do not support music, and finally declares that we are behind even England in musical advancement.

Finally he winds up his interview by declaring that "even lions and other wild animals are sensible to musical influence—why should not Americans be?"

Mr. Waghalter, I believe, is still a young man, so he has not had time to learn much. His two or three weeks' stay in this country, most of which was at a seaside resort, has not given him a particularly good opportunity, especially as this is the dull season, to get even on bowing terms with the facts.

Nevertheless, with all the cool impudence and calm assurance of a small, narrow-minded German Kapellmeister, he takes it upon himself to speak of musical conditions in the United States and to slur us and sneer at us.

But, after all, the fault is not his. Why should a musical paper of the standing of MUSICAL AMERICA devote a page of matter to what any man of his abilities and standing as musician and conductor thinks about us—one way or another—especially under the circumstances?

That is one of our faults, namely, that the moment a musician lands in this country, especially if he comes from Berlin, we all rush at him, reporters interview him and then print any rot that he, in his ignorance, may choose to dictate. It passes all patience!

There is not, in all Germany, a symphonic orchestra to compare with the Boston Symphony—we will start with that.

With regard to most of the operatic performances in Germany they are distinctly inferior to those that were given here even years ago. They have a great many opera houses in Germany, that is perfectly true; but the standard of the performances in many of them is distinctly inferior—and the pay they give their artists and musicians is simply contemptible.

As for our millionaires not supporting music: Our rich men are supporting it everywhere. That is one of the cries—that our Metropolitan Opera House is supported by millionaires, and that our great symphonic and other orchestras are also supported by millionaires.

Think of the millions invested and spent for opera, and of the sacrifice of time as well by our Vanderbilts, Goulds, Mackays, the late Pierpont Morgan, Otto H. Kahn and their associates in giving New York the best opera in the world!

How about millionaire Higginson who has backed the Boston Symphony for years and millionaire Jordan who has backed the Boston Opera Co., besides building the opera house there?

How about the millionaires who have annually met a deficit of from \$125,000 to \$150,000 in the New York Philharmonic accounts?

How about millionaire Henry Harkness Flagler who paid the deficit of the New York Symphony Orchestra?

How about the Chicago millionaires, headed by McCormick, who pay the deficit of the Chicago Opera?

How about millionaire Stotesbury and other millionaires who pay the deficit of the Philadelphia Opera Co.? And how

about the popular subscription from thousands of poor, as well as rich, in Chicago, who pay the opera deficit of the Theodore Thomas Orchestra?

How about the millionaires who support the Philadelphia, St. Louis and Seattle symphony orchestras?

How about the millionaires who support the Cincinnati, Atlanta, Worcester and other festivals?

How about Reuben Springer, the millionaire who endowed the Cincinnati College of Music and built the Cincinnati Music Hall, one of the finest auditoriums in the country?

How about James Loeb who built and endowed the New York Institute of Musical Art?

How about the millionaires who have always met the deficit of the Portland (Ore.), San Francisco, Los Angeles, Denver, St. Paul and Birmingham orchestras?

How about millionaire Schwab who supports the Bethlehem Bach Festival?

How about Charles R. Crane of Chicago and Frank Seymour Hastings of New York who have supported the Russian Symphony Orchestra in New York for years?

How about the late Alfred Seligman, who supported the Young Men's Symphony Orchestra in New York for years and left it a large sum?

How about the Bonds of Boston who educated Geraldine Farrar, and Charles Dawes who educated Francis MacMillan, the violinist?

How about the Fricks of Pittsburgh, Senator Clark and many others who maintain organists at high salaries?

How about the New York millionaires who raised \$30,000 to enable Josef Hoffmann to finish his musical education?

How about the Women's Musical Clubs with a membership of nearly 100,000 who have built halls, installed big organs, established musical libraries, given concerts with great artists and raised a \$10,000 fund for an American opera?

How about the millionaire wool man, Warren Pales, who brought Nikisch here and dropped \$30,000 by the venture?

As for Mr. Carnegie not lending a helping hand, as Mr. Waghalter asserts, he does do so by having built and endowed the Carnegie Institute in Pittsburgh and provided for organ recitals. Mr. Carnegie has stated that he will support a local Pittsburgh orchestra, if it is local, in the sense that it is composed of American and Pittsburgh musicians.

How about the great Carnegie Music Hall in New York which Mr. Carnegie built and on which he gets little or no return?

Indeed, I could go on and fill columns with such instances!

But some one may say, Why such deficits if the American people love music? The answer is simple.

As the musical intelligence of our people demands only the very best, we pay such big salaries and fees to conductors, soloists and leading members of the orchestra as would make the prices of tickets prohibitive to the music-loving masses but for the liberality of our rich and public-spirited citizens.

We pay conductors as high as \$30,000 a year (Mahler got \$30,000; Toscanini gets \$30,000); concertmasters as high as \$5,000. Why, even the second flute player in the Minneapolis Orchestra cleaned up over \$5,000 last year by his symphony and theater work, and bought a fine automobile!

As to this country being, in musical advancement, behind England—that is so laughable as not to need discussion.

As I wrote you last week, these sneers and slurs in regard to us are so unfounded as to deserve not extended notice but contempt.

And I would not notice them, except to make again the point that I made last week.

How about the hundreds of thousands of Germans that have come to this country? When they became American citizens did they lose their taste or love for music? How about the tens of thousands of French, Spaniards, Italians and others—did they lose their taste and love for music when they settled here?

Mr. Waghalter talks of Americans as if we were all descendants of the original red Indians, lived in caves or tents and ate raw fish!

It is high time that we inaugurated a revolt against the impudent foreigner who, without any knowledge of the facts at his disposal, and after listening in Europe to the tittle-tattle of a few money-hunting artists who never saw anything of this country but the hotels they lived in and revile it when they go away, proceeds to discuss us.

The day is coming when we shall throw off the domination of the foreigner in music, as we threw it off in industry, commerce, and finally in money matters. I do not mean the foreigner who has settled

here. For years we accepted all kinds of foreign nondescripts when they were worn out and could no longer sing or play. There is one thing that I can tell Mr. Waghalter—that if he came over here to-day the best proof of our musical culture and musical advancement is that his conducting at the Komische Opera House and now at the Charlottenburg Opera House in Berlin would not reach our standard. You see we have Toscanini, Polacco, Muck and Strinsky, and we remember Seidl and Mahler.

His silly sneer that if lions and other wild animals are sensible to musical influence why should not Americans be, discloses animus.

There is an old saying that a man cannot display much knowledge in a few sentences, but he can display a lamentable amount of ignorance.

What would Mr. Waghalter think of an American who came to Berlin, got off at the railway station during the dull season, spent two days in the town, next went to a watering place for a couple of weeks and then came back to America and expressed his opinions about the musical culture of the German people?

And yet this is what Mr. Waghalter has coolly done with regard to the musical culture of the American people.

Contrast the utterance of this Mr. Waghalter with the calm, quiet review of musical conditions which Josef Strinsky, after his second season as conductor of the Philharmonic, gave to your editor before he left for Berlin last Spring.

Mr. Strinsky stated then that the attitude of the audiences at the Philharmonic, their power of discrimination, their enthusiasm, their interest, their close attention were in marked contrast to the attitude of the Berlin audiences, which, when they go to a musical performance, do so in a cynical attitude and in the hope of being able to find fault because something may happen.

Contrast, also, the eloquent tribute which the late Gustave Mahler paid to the growth of musical intelligence in this country.

Here are men of international reputation. Surely we can put their judgment against that of the conductor of a second-class opera house in Berlin who takes the opportunity of a flying visit to malign us.

Writing of the growth of musical intelligence in this country reminds me that the other day, on a trip to the Adirondacks, I stopped at the beautiful hotel at Fort William Henry, at the foot of Lake George, and heard a small but excellent orchestra, under the direction of a Frenchman by the name of Emil Rosset. The orchestra is composed of some Americans and Germans.

It played popular music, but also some high class music, all of which was much appreciated by the visitors who are crowding one of the most beautiful resorts in the Adirondacks.

This little orchestra is typical of thousands that play all over the country during the Summer and Winter. They illustrate, in a way, what I have already said—that there is such a thing as musical culture and musical appreciation in this country, and that it is largely due to the thousands of competent musicians and teachers who have come to us from abroad.

So that, when Mr. Waghalter insults us, he at the same time insults his own compatriots who came here to teach and to help in the musical uplift.

Prosit Emil Liebling of Chicago!

However, I will let the cat out of the bag!

Do you want to know why Herr Waghalter is so venomous in his criticism?

It is because last year his friends endeavored to get him a position as conductor at the Metropolitan but failed.

You see, we have Alfred Hertz!

If there is no musical appreciation in this country, if there is no musical intelligence in this country, how is it that the American sopranos who get all their musical education in this country have gone right over to Berlin and won success?

Alma Gluck has just made a phenomenal success in London. She got all her musical education in this country.

I could go on and give a list of world-renowned prima donnas who got their musical education, bar a few finishing touches, right here.

And why should they not?—with all the painstaking, competent teachers we have, Germans, English, Italians, Spaniards and Americans—let us not forget the Americans.

The other day Alan Dale, the captious but very human critic of the *New York American*, interviewed, in Berlin, Estelle Wentworth, an American singer, who has

made a success abroad, and who evolved from the comic opera stage here to a distinguished position on the operatic stage in Germany. In the course of this interview Miss Wentworth said:

"I think that American parents ought to be very careful. The young girl who goes over to Germany to study takes all sorts of chances. Oh, I do not want to talk about the inane topic—the temptation of the stage, and so on. That is silly. What I want to say is that the moral atmosphere in Berlin is unlike that of Paris. In Paris things are just *risqué*, and left to the imagination. In Germany nothing is left to the imagination—it is all very sure and—"

Well, if in Paris things are "left to the imagination" I will leave what Miss Wentworth wanted to say to your imagination.

Your

MEPHISTO.

TEACHING BY PHONOGRAPH

Why Not Get Greatest Singers to Sing Simple Exercises?

Most modern writers on the subject of voice production, who have studied the psychology as well as the physiology of the voice, agree that the student should follow example rather than precept, says a correspondent of the *New York Times*. The surest way to produce a good tone, it is said, is first to hear a good tone sung. And the best way to insure a poor tone, it seems, is to take the singer's original poor tone and try to modify it by precept and theory of voice-mechanism and the like.

Though many successful teachers do teach the mechanics of the voice and then explain their precepts by singing the correct tone, their success is to be attributed rather to the singing of the correct tone by way of example than to the precept itself. The foundation of all singing for the beginner is, then, to be imitation. Imitation—helped out perhaps by precept, by theory, by whatever else you please—but at bottom imitation. Thus say modern experts, and in so saying they apparently follow closely in the footsteps of the old Italian masters.

But where can we find a teacher with a perfect voice? I answer, In the phonograph. Let the gentlemen who are now reproducing and perpetuating all the great music of the age—let them hire us the greatest tenor in the world, the greatest soprano, the greatest alto, the greatest bass—and have them sing for us the simple exercises which we would learn. Have them sing for us the well-known vocal exercises—Sieber's, Concone's, Vaccai's—so that we can hear them sung perfectly and then sing them perfectly ourselves, or at least as nearly perfectly as our mechanism permits.

That is, to me, a tremendous possibility. And surely the great artists who were thus singled out as the best in the world to teach the rest of the world how to sing—surely they would gladly sing in such a cause and not charge too much for their services, so that their example might be before all who wish to hear and learn.

Bret Harte's Daughter Sings Praises of the Cabaret

Jessamy Bret Harte, daughter of the famous story writer, is a dramatic soprano of talent who does not disdain small stepping stones to the realization of high musical ambitions. She sang recently for a week in a cabaret show on Broadway, New York, and says that she would not have missed the experience for all the wealth of the Indies. "The cabaret," Miss Harte told a *New York Mail* reporter, "is not only the best possible pleasure for the people, but it is the best test of the singer. Get your cabaret audience to stop, look and listen while spearing a piece of veal cutlet, and you prove your dramatic power. Project your voice, freighted with tenderness, across a clattering room, so that the succulent lobster pauses on its way to a pair of lips—and you know you have hit the mark as a singer with a message."

Francis Macmillan Opens His American Season in November

LONDON, July 8.—Francis Macmillan, the American violinist, has arrived here on a quick trip from Coxyde, Belgium, where he has been spending the Summer preparing his repertoire for his coming tour of America, which opens in New York about November 1. Mr. Macmillan came to London to make twenty new records for the Gramophone Company, the English and continental associate of the Victor Company. On completing these he will go to Italy, where for a month prior to sailing for America he will be the guest of the Duke and Duchess Lante della Rovere in their villa at Orte, near Rome. The young violinist expects to sail for America about September 1.

SYMPHONIC PROGRAM FOR SAN FRANCISCO

Notable Season Predicted for Local
Orchestra—Famous Soloists
Already Engaged

Bureau of Musical America,
No. 376 Sutter Street,
San Francisco, July 9, 1913.

THE third season of the San Francisco Orchestra, opening at the Cort Theater Friday afternoon, October 24, gives every promise of being the most brilliant, artistically, financially and socially, in the history of the organization. The public has not been reluctant in its expression of approval of the work of the orchestra, as was proved by the increased attendance of last season.

The board of governors of the Musical Association of San Francisco, which maintains the orchestra, announces that ten symphony concerts, on Friday afternoons, will be given and that the services of world-famous soloists have been secured. Mme. Schumann-Heink will be the first soloist of the season, and Clarence Whitehill, the baritone; Fritz Kreisler, the violinist, and Jean Gerardy, the cellist, will be others.

Several changes have been made in the personnel of the orchestra since last season. Henry Hadley, the conductor, will prepare all his programs for the third season in Europe and many novelties are promised.

The Board of Governors of the Musical Association of San Francisco is composed of Dr. A. Barkan, E. D. Baylard, Antoine Borel, W. B. Bourn, J. W. Byrne, C. H. Crocker, F. P. Deering, J. D. Grant, Frank W. Griffin, E. S. Heller, Wm. H. Crocker, I. W. Hellman, Jr., A. C. Kains, J. B. Leverson, John D. McKee, J. D. Redding, John Rothschild, Dr. Grant Selfridge, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman, R. M. Tobin, Frank W. Healy is manager of the orchestra.

The Summer series of half-hours of music at the Hearst Greek Theater on the campus of the University of California was again opened last Sunday. These half-hours are given under the direction of the musical and dramatic committee of the university which presents programs of the first order free of charge to the thousands that come to listen. The Beringer Conservatory gave last Sunday afternoon's program of vocal and piano numbers.

The following Tuesday evening the second university recital of the Summer session was given before a large audience in Hearst Hall. Emilio Puyans, the flautist, was heard in Bach's E Flat Major Sonata and Mozart's G Major Concerto, with assistance of George L. Foote at the piano. William Chamberlain, baritone, appeared to fine advantage in "Come Unto These Yellow Sands," "I Attempt from Love's Sickness to Fly," by Purcell; dance song, "Come and Trip It," "Si, Tra i Ceppi," from "Berenice," and Recitative and Aria, "With Joy the Impatient Husbandman," Haydn.

Music played a most important part in the celebration of the Fourth of July. At the Golden Gate Park the main program of the day was given. Charles H. Cassasa, with his band of seventy pieces, rendered stirring national airs, with Ida von Weick, the talented San Francisco soprano, and Godfrey Price, bass, as soloists.

FREDERIC VINCENT.

Maggie Teyte to Sing in Verdi Festival at Parma

Maggie Teyte, the English soprano, is engaged to sing during August at Baden-Baden and at Naumheim, where she will give an eighteenth century recital. The accompaniment will be furnished by a quartet and a spinet. Afterward Miss Teyte will go to Parma, in Italy, where she is engaged to sing at the festival for the Verdi centenary. Miss Teyte will sing the rôle of the page, *Oscar*, in the opera "Un Ballo in Maschera." At the end of September Miss Teyte will pay a flying visit to Berlin, where she is engaged at the Royal Opera to sing the title rôles in "Madama Butterfly" and "La Bohème." In the first week of October she will sail for America to start her concert tour before appearing in opera in Philadelphia and Chicago. In March and April, 1914, Miss Teyte will tour the Pacific Coast with the Chicago Grand Opera Company. She will spend the season of 1914-15 in Germany, where she is engaged for "Gastspiele" in various opera houses. During her coming American visit Miss Teyte has a contract to give thirty concerts.

William Hinshaw

Triumphs in Music Festivals and Concerts

The Comments of the Press

ATLANTA, Ga.

William Hinshaw, the great American baritone, now in Atlanta with the Metropolitan Opera Company, scored a hit at the concert held in St. Mark's Church last night, singing several selections. Enthusiastic applause which could be satisfied only by encores indicated how the opera star impressed his hearers.—ATLANTA CONSTITUTION, April 23, 1913.

CARNIVAL OF MUSIC

Carnegie Hall

The soloist with the Russian Symphony Orchestra last night was William Hinshaw, which lent a deep significance to the concert, devoted entirely to Wagner. Mr. Hinshaw sang Wotan's farewell, "Die Walküre," and the Sachs monologue from the third act of "Die Meistersinger," and aroused the audience to enthusiasm. Even in his appearances on the Metropolitan stage the artist has never seemed more powerful. Last night he made the meaning of the Wotan more significant than many who have done it in the regular performance. The same may be said of the Hans Sachs monologue, which was sung with very marked beauty.

Mr. Hinshaw was invaluable as assistant in the Wagner program, especially in one given to commemorate the centennial of the great creator of opera, because he shows that his experience has enabled him to feel the theme in its entirety. The audience was lavish in its applause and the singer acknowledged many recalls.—NEW YORK EVENING MAIL, April 26th, 1913.

PATERSON MUSIC FESTIVAL

Mr. Hinshaw sang Sachs's Monologue to "Die Meistersinger." It was a moment of triumph for the singer, of perfect delight for the audience and by the time he had sung his last line the assemblage had been completely carried away.—PATERSON TIMES, April 29, 1913.

"Die Meistersinger" was begun with the monologue of Hans Sachs, and gave Hinshaw an opportunity to display his talent. He proved that he possesses a rare flowing voice of most pleasing quality. He sings with fervor and fine enunciation. Frequently he caused the audience to wonder over his continuity of tone and his ability to increase the same, at the same time retaining its beauty. Hinshaw's monologue will be remembered as long as festivals are given here.—PATERSON CALL, April 29, 1913.

WITH ERIE APOLLO CLUB

Mr. Hinshaw sang the prologue from "Pagliacci," the opening solo, in English, and in a voice of amazing power and superb quality. His hearers were fairly swept away from the critical viewpoint of his singing of "How's My Boy?" by the magnificent outburst of emotionality achieved at the climax. By way of encore, his "Stuttering Lovers" made it plain that much might be expected of Mr. Hinshaw as a comedian, and people began to be very eager for Figaro's song. The two German songs which preceded the favorite "Barbiere" solo, however, gave still another pleasure to the audience, that of the versatility shown in the interpretation of their opposite qualities, of humor and weirdness. "Largo al Factotum" caught the audience by the same qualities. But the singer's finest gifts were evidenced in the two little songs with which he responded to the overwhelming recalls that followed the larger number. For in "The Little Irish Girl" he achieved a completeness of expressiveness and a fineness of diction that would not have suffered by comparison with Bispham's own, and in "The Old Boatman" the same merits were evidenced.—ERIE (PA.) DISPATCH, May 7, 1913.

No better baritone than William Hinshaw, who was heard in concert last evening with the Apollo Club, has been heard in Erie. There have been distinguished singers here in the past, but none excelled Mr. Hinshaw. Every point considered, the Apollo Club management is to be congratulated on bringing the best baritone yet heard locally. It did not seem to make much difference what field Mr. Hinshaw essayed, he shone conspicuously. "Largo al Factotum," from "The Barber of Seville," gave Mr. Hinshaw a splendid opportunity to show the flexibility of his voice. The ease with which he ran over the varied tones in this selection at a tempo exceedingly rapid showed his skill perhaps better than in anything else he did.—ERIE (PA.) HERALD, May 7, 1913.

ANN ARBOR MUSIC FESTIVAL

A well-balanced company of singers, in which Mr. Hinshaw by reason of his eminence and vocal equipment held perhaps the foremost place. Mr. Hinshaw sang the baritone rôle of Count Telramund, and after listening to his dramatic and intense singing of his music, it is very easy to understand why New York considers him one of the best of the German baritones with the Metropolitan Opera Company.—DETROIT FREE PRESS, May 18, 1913.

William Hinshaw, a baritone of commanding dignity, was heard for the first time in this series. He sang with dash and fire, displaying a splendid vocal range and no lack of dramatic ability. Telramund by his interpretation, became a vital force to reckon with, and his work was roundly applauded.—DETROIT NEWS-TRIBUNE, May 18, 1913.

Mr. Hinshaw exceeded even the expectations his reputation had aroused, for he delivered his part with a splendid grasp and understanding. His voice is big and finely poised and controlled, and he fairly lived the parts in both numbers, bringing the scenes before the audience with dramatic effect.—ANN ARBOR TIMES-NEWS, May 18, 1913.

NORFOLK MUSIC FESTIVAL

(High Priest in Samson and Delilah)

Mr. Hinshaw's part was very prominent and dramatically impressive, and it would be hard to see how anyone could at once sing his part and act it better than Mr. Hinshaw did. His stalwart physical proportions are matched by a clear, resonant voice of equally stalwart power, a voice handled with the skill of a master of vocal utterance, so that whether in his numerous solos or in the splendid duet with the contralto, his artistic work stood out as a notable feature of a notable performance.—WINSTED EVENING CITIZEN, June 5, 1913.

N. Y. STATE TEACHERS' ASSOCIATION

Saratoga Springs

The program last night was opened by Mr. Hinshaw. His singing of "Drei Wanderer" deserved the sincere admiration of the audience. Mr. Hinshaw pleased in every one of his songs. He has a brilliant baritone voice, capable of expressive climatic power whenever his songs demanded it.—SARATOGA SUN, June 13, 1913.

UNDER THE MANAGEMENT OF

R. E. Johnston, 1451 Broadway, N.Y. City

ECHOES OF MUSIC ABROAD

London Likes "Boris Godounoff," in Which Chaliapine Makes an Impressive Début—English Critic Suggests That Liszt Ruined, Artistically, as Many Pianists as He Saved—London Symphony Orchestra Finds "Prima Donna Conductor" Profitable—Jadlowker Now a Royal Prussian "Kammersaenger"—The Value of Airships from Geraldine Farrar's Standpoint

LONDON is alone in carrying its music season up to the very end of July. It is doubtful if any other city begrudges it its monopoly of the good things musical at this time of year, and assuredly there are no other music critics who envy their confrères of the English metropolis. Now at the height of Summer there are to be heard there some fifty concerts a week, with, in addition, the performances of two opera enterprises—Covent Garden and Joseph Beecham's Russian season at Drury Lane—to say nothing of the spectacles provided by the Nijinsky-Karsavina Russian ballet.

"Boris Godounoff," as introduced by the company of Russian artists who have been appearing in Russian repertoire at the Théâtre des Champs Elysées in Paris, has made a deep impression in London. It served to effect the London début of Feodor Chaliapine, and the big basso achieved an outstanding personal success in the name part.

He had his second great opportunity during the second week of the season when a later work of Moussorgsky's "La Khovantchina" ("The Khovanskys") was produced, as it had been in Paris a few weeks before. This, a later work than "Boris," was left unfinished by the composer, but his lifelong friend Rimsky-Korsakoff took upon himself the task of completing it. Like "Boris," it is essentially national in character, the story dealing with the intrigues that grow up around the family of the Khovanskys for the political and religious regeneration of Russia in the seventeenth century.

The Nijinsky-Debussy tennis ballet, "Jeux," has not pleased London any more than it did Paris. "As an effort of imagination, except in the Post-Impressionist sense, the novelty leaves much to be desired," declares the *Daily Telegraph*. "Is it a *jeu d'esprit*, something deliberately designed to create laughter, or is there beneath it a subtle—and very cryptic—symbolism? We give it up. There is a Post-Impressionist—or is it a Cubist?—garden, with trees and hedges painted in splashes of vivid green; deep purple foliage somewhere in the background; flower beds that look like nothing so much as dilapidated mats; and of a sudden, into this nightmare of a garden, a ball—of a pattern unknown to tennis-players in any part of the world—comes flying. . . . The whole affair is baffling, and as for Debussy's music, which is rarely rhythmical, but characteristically elusive, it seems as little suited to the theme—whatever the underlying idea of that theme—as are the strangely unathletic attitudes of Mr. Nijinsky in tennis get-up."

Next November London is to have a season of opera in English again at Covent Garden, with Raymond Roze, son of Marie Roze, as impresario. Many established favorites will be sung in the vernacular, as Mr. Roze, like a few others before him, "wishes to dispel the illusion that the English language is not suitable for singing," but the special feature of the season, and, in fact, its real *raison d'être*, will be the production of the impresario's opera, "Joan of Arc." It should pique public interest in this work in London that the Government of France has placed the Opéra in Paris, Marie Roze's native city, at his disposal for the production there of his work during the National Fêtes to be held next May in Paris and elsewhere in commemoration of the achievements of Joan of Arc. The composer will take over there the company that sings his work at Covent Garden during the Winter.

AFTER her Covent Garden season is ended Emmy Destinn will make three guest appearances at the Kroll Summer Opera in Berlin and with these opportunities her large Berlin following will have to be content. During the rest of August and September the Czech soprano will permit herself the first respite she will have had since the opening of the New York season last November. In October she will go to Vienna to "guest" there at the Court Opera during most of the month, after which she

will sail again for New York and the Metropolitan.

Mme. Destinn, Morgan Kingston, the young English tenor whom Andreas Dippel had under contract for Chicago, Dinh Gilly, the Algerian baritone, and Klicka, the Bohemian harpist, were the artists who gave the last Royal Albert Hall Sunday concert of the season. The occasion marked Destinn's first concert appearance in London, where she long has been one of Covent Garden's most powerful magnets.

Hermann Jadlowker, the tenor, was one



Josef Stransky, Conductor of the New York Philharmonic Orchestra (Nearest the Camera), and Anton Von Rooy, the German Baritone, on a Stroll at Marienbad

of the few musicians to receive decorations incidentally to the German Emperor's silver jubilee celebration. He and Lola Artôt de Padilla, likewise of the Berlin Royal Opera, were made Royal Prussian "chamber-singers."

HAVING brought its 1912-'13 season to a close, the London Symphony Orchestra has announced its next season to begin on October 26 and end on June 22, with twelve concerts strung along through that period—a long season, from the American viewpoint, but a thin one. This band of musicians, which made a brief visit to our shores with Arthur Nikisch last year, finds the "prima donna conductor" system profitable. Consequently pursuing the same policy, it has engaged five of the more noted Continental conductors for its next season.

Of the twelve concerts five are to be conducted by Fritz Steinbach, now of Cologne, who is noted more particularly for his Brahms readings, three will fall to Nikisch, for two Willem Mengelberg, the Amsterdam bâton celebrity, has been engaged, while Wassili Safonoff and Emil Meynarski will each conduct one program. Champions of home industry deplore the fact that no native English conductor is on the list, but inasmuch as the directors of the organization invariably have had a large debit on their books whenever they have engaged a native the blame for prevalent conditions that make importations necessary lies at the door of the concert-going, or concert-ignoring—as the case may be—public. The figures of such experiments in the past are said to offer an appalling proof of the lack on the part of the English public of a taste for musicians of their own land.

Wassili Safonoff has just been elected an honorary member of London's venerable Philharmonic Society.

The Manchester society that gives the famous Hallé Concerts reports a deficit of nearly \$3,700. Although that figure is not very large, as deficits go in the musical world, the committee has intimated that a

continuation of this state of affairs can end only in the annihilation of this historic Manchester institution. As \$2,700 of the total loss was due to the cost of additional rehearsals, however, it would seem that the society is determined to maintain the reputation of the orchestra for efficiency as long as it lives.

A VIOLONCELLO with a long theatrical career was auctioned off in London last month when the historic instrument used by the late August van Biene during the many tours he made with "The Broken Melody" was submitted to public sale by the executors of the well-known 'cello-playing actor. It was made by Giovanni Grancino and changed hands for the sum of \$425.

INSISTING that teaching is either a passion or it is nothing—for if a teacher is not happy in his work he may be sure that he is doing it badly—Gerald Cumberland asks who is the ideal teacher, where he is to be found and whether, indeed, he does exist, and promptly answers the last quotation affirmatively. "Here and there he is to be

only in so far as they are elastic and adaptable; if they can be applied in a hundred different ways in order to meet the requirements of a hundred different people, well and good, but otherwise they are merely a species of machinery."

It is absolutely true that "to give lessons is to give one's self. Every one who possesses money can give it away if he wants, but not one man in twenty can give himself." On the other hand, there is an unfortunate tendency on the part of teachers with pronounced personalities unconsciously to impose their personalities upon those who study with them. This would be a wholly good thing if the teacher impressed his pupils' minds only with what is strong and fine in himself; but often he gives of his weakness as well as of his strength. "A teacher of genius cannot in the very nature of things prevent himself from having a great personal influence upon his students; and for this reason it is a dangerous proceeding for an undeveloped and timid student to take lessons from an artist of overwhelming personality."

"In all probability," adds Mr. Cumberland, who has been called the Gilbert Chesterton of music critics, "Liszt ruined—artistically, of course—as many pianists as he saved. The fire of his genius burned up the weak, while upon the strong it only shed an intense light."

DURING Cleofonte Campanini's special Verdi season of opera at Parma from September 6 to October 10, celebrating the centenary of the great Italian master, Alessandro Bonci is to add a new rôle to his repertoire and that none other than that of *Riccardo* in "The Masked Ball." This may be interpreted as promising the appearance of this Italian artist in a revival of "Un ballo in Maschera" in Chicago next season. In addition, Bonci will sing the tenor solos in the "Requiem" at Parma. For the performances of that work Campanini has extended an invitation to the French Government to send down the orchestra of the Paris Opéra, which he conducted in a recent performance of the "Requiem" in Paris as a feature of the Beethoven-Verdi-Saint-Saëns festival.

NOW that every Tom, Dick and Harry of a stage manager in Europe is preparing to lay profane hands upon "Parsifal" just as promptly as possible with the beginning of 1914, a "reminiscence" of the rehearsals for the original "Parsifal" production at Bayreuth in 1882 as contributed to a German monthly by Felix Philippi has some timely interest.

"In the auditorium, in addition to myself," the *Neue Zeitschrift für Musik* quotes him *à propos* of a rehearsal he was privileged to attend, "there were only three persons. In the first parquet row I noticed first the world-celebrated, sharply defined profile of Liszt, with his long, sweeping mane of snow-white hair, and beside him Frau Cosima, both absorbed in the pianoforte score lying open before them in the light of a lamp with a green shade. The third was Richard Wagner."

"In order to be able to reach the stage more conveniently Wagner had had a bridge built to it from the right-hand side of the parquet and on this the mercurial man ran back and forth countless times during the pauses with the agility of a youth, giving directions here and there, answering questions and chatting with his relations. I had often seen him, had spoken with him repeatedly in Munich and Bayreuth, but I had never been struck as I was here with the fact that his appearance did not correspond with his gigantic works."

"That remarkable head with the projecting brow, behind which a world of sublime thoughts lay, did indeed indicate immense will power and indomitable energy, but his tiny figure did not correspond with the mental picture that one naturally conceived of the creator of these gods and heroes. The red silk handkerchief that thrust itself inquisitively out of the pocket of his short jacket, the white waistcoat, the large cravat, the unstarched shirt collar, the ill-fitting, light-colored trousers—all these things would have suggested a little German professor far sooner than this heaven-storming revolutionary who could surmount all difficulties and who had sung immortal music! And with it all his unadulterated Saxon accent, that unmelodious singsong, which he was never, to the end of his days, able to rid himself of, although he spent the greater part of his life outside his native Saxony."

"But all these little externals that made

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

a rather disappointing impression at first were completely forgotten when one saw him at work. How that magician with the most extraordinary penetration, the most incredible versatility, the most wonderful power of mimicry, with indefatigable patience and with the heartiest cordiality, overcoming physical suffering with unexampled determination, hypnotized everybody! The ardor that radiated from him streamed over all who came in contact with him and warmed them. Nothing, not even the most minute detail, escaped his atten-

tion. He saw with a hundred eyes, with a hundred ears he heard. He corrected costumes, strengthened or lessened the lighting effects, regulated the tempi—it was magnificent! A more resourceful, ingenious régisseur has never been known."

WHEN Geraldine Farrar came down to earth again after her flight in an airship above Berlin the other day she said that it offered about the only possibility of escaping from the offers of importunate concert agents for a while. J. L. H.

CENTURY OPERA SCHOOL PLANS WELL UNDER WAY

PLANS for the Century Opera School to be run in connection with the Century Opera Company have so far advanced that it is announced that, if all goes well, the school will be opened on January 1, 1914. It will occupy as many of the ten large rooms situated on the tenth floor of the Century Opera House in Central Park West, New York, as may seem necessary.

During the first term necessarily the curriculum will not be as elaborate as in later seasons. But according to present plans the staff will include at the outset two instructors in singing and one in dramatic art; one coach for grand opera rôles; three teachers of languages; one expert in dancing and rhythmic gymnastics; another in fencing, and a teacher for sight singing, harmony and musicianship.

This force will be increased and the curriculum widened in scope as the membership of the school increases. The intention is to offer ultimately the following subjects: Voice culture, in its various branches; music, including piano playing, sight singing, harmony, criticism and analysis; drama, embracing history, literature, construction and histrionic technique; opera, ranging from the study of the history of the art to practice in special rôles; hygiene, covering the physiology of the vocal organs, general hygiene, rhythmic gymnastics, fencing and dancing, and a course in stagecraft, including deportment, costumes, makeup, etc.

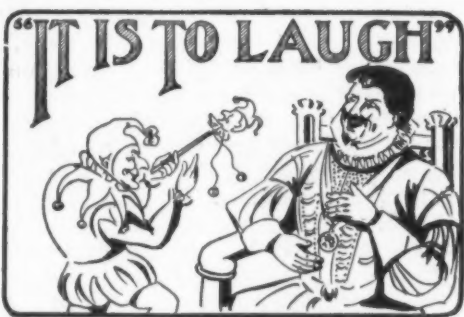
An interesting feature of the Century Opera School will be the special matinées in the main auditorium of the theater, when complete performances of various operas are to be given, with the advanced pupils, supported by the regular chorus and orchestra of the company, taking leading rôles, and the pupils of the "primary grades" appearing in minor parts or in the chorus.

On those occasions the audience will consist only of invited guests, and a "board of criticism," comprising a select group of musicians, composers and critics who are not directly connected with the conservatory, will pass judgment upon the performance, deciding afterward, in conference, upon the standing of the individual pupils.

It would also be the duty of the "board of criticism" to give a hearing once a month, or even oftener if necessary, to applicants for enrollment in the conservatory. For the avowed purpose of those who are backing the enterprise is not to accept pupils indiscriminately, but only such as show pronounced aptitudes and deserve encouragement. Admission into the conservatory, however, would not carry with it any guarantee whatever of a future engagement in the Century Opera Company, nor would it give the management of the lyric theater any special right after graduation to the services of the students.

Though the Aborns expect to put the opera school on a self-supporting basis, the cost of tuition is to be as small as practical exigencies permit. All pupils will be charged uniform rates; but the directors will reserve the right to grant free instruction occasionally to impecunious aspirants of exceptional talent.

Certain students, too, subject to the judgment of the directors, will be assigned to positions in the chorus of the Century Opera Company, in order that they may earn enough money to pay at least in part for their support and tuition.



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By IVAN NARODNY

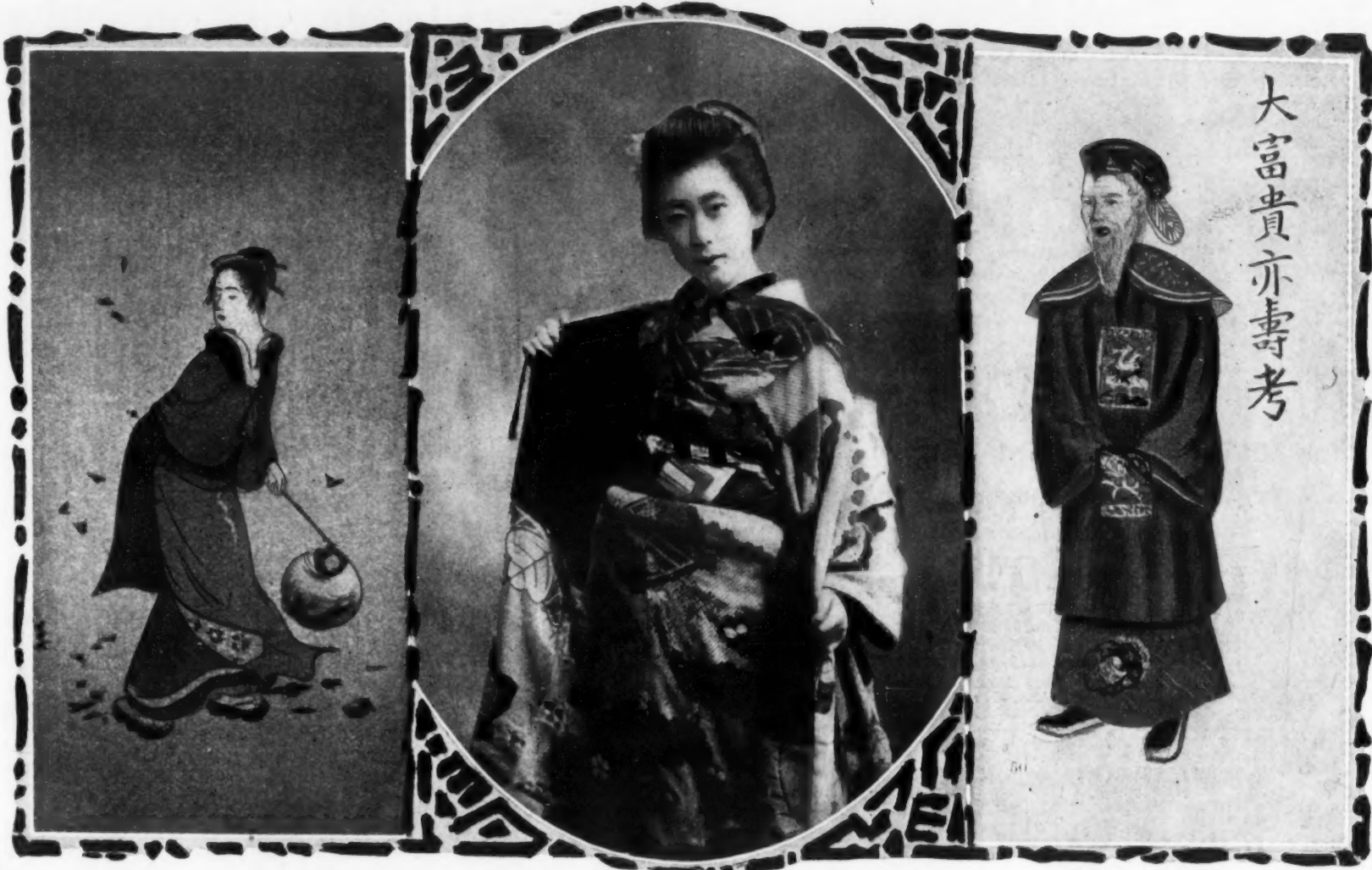
LONG before I began to investigate the musical conditions of the New York foreign colonies for MUSICAL AMERICA, I was greatly interested in the study of the traditional peculiarities of Chinese music and wondered how much I could hear of it in New York.

By way of parenthesis, it may be stated that some years ago, when I happened to be acting as a war correspondent during the Russo-Japanese War in China, I had an opportunity to hear Chinese music in Mukden and even to witness the performance of a Chinese musical comedy in a small town in northern China. Finally, I was the guest of a Mandarin family and my hostess proved to be a woman of an extremely musical nature, who had studied for years with a prominent music teacher of her country in Peking. To my great surprise, my hostess explained to me that the Chinese had possessed in ancient times music superior to that which they have at present, but this music was lost, however, in later ages. As a proof of her statement she recited a collection of old Chinese folk-songs, which she accompanied on her *p'ip'a*, a Chinese lute. Those melodies had been popular in China about the time of Confucius, or two thousand years before Christ. They sounded much like many of our classic symphonic themes, and it seemed to me as if many of Beethoven's and Bach's masterpieces might have been constructed upon those ancient Oriental melodies. Then she sang several of the old Chinese ballads, which reminded me of the ballads of Finns and Greeks.

Anti-Estheticism in Music

"The advent of Buddha and his teaching brought about a great change in Chinese music," explained my hostess. "His teachings became anti-esthetic in many respects. As music had been cultivated and produced mostly in the Confucian temples, the Buddhist priests became its outspoken foes. The old folksongs, folk dances, oratorios and hymns were put under a ban by the new school of ethical culture. Everything classic became out of fashion and a vigorous vogue of modernism took hold of Chinese music. Our old music was euphonic and had many very outspoken melodies of a more or less lugubrious character. But with the new movement, music became wholly dissonant and melodies vanished altogether from our modern compositions. Like our music, our musical instruments became decadent.

"There was a time when China had musical instruments of a very perfect type. About two thousand years ago in most of the Confucian temples there was used an organ, called the *sheng*, which is at present seen only in some of the museums. No one of to-day's musicians can play on that instrument. It gives forth sounds somewhat similar to those of the modern Western church organ. The *sheng* has various pipes of wood, reed and porcelain and a keyboard similar to that of the Western piano. The instrument was divided into five octaves and each octave



Picturesque Promulgators of China's Music, Past and Present—In the Center: Mme. Lin, an Oriental Woman of European Musical Education, Who Is Founding a Conservatory and Theater in New York. On Left: A Chinese Dancer, and, Right, a Temple Singer

had nineteen different tones. The old hymns sounded magnificent when played on it, but the modern songs and instrumental pieces could not be made effective in any way. Once a French organist played many Christian hymns on that instrument, although he said he could not handle it easily and that it needed re-tuning."

After carefully investigating the New York Chinese colony, especially the intellectual circles, I found that the Chinese Theater Company, which used to produce some musical comedies and music of a more or less primitive type, had ceased to exist. However, fate caused me to meet Mme. Lin, an educated Chinese woman, who has left New York for California. In the immediate future she is to found a Chinese conservatory of music and a Chinese theater in New York, where there could be given performances of a dramatic and musical nature, for at least three months during every season. Mme. Lin has been anxious to organize a Chinese male chorus and a female quartet for that purpose, in which she has only partly succeeded. As there are more than twenty thousand Chinamen in New York and more than twenty thousand in the towns around it, Mme. Lin is sure that a theater seating 500 could be easily filled for three months. Besides, she believes, the modern political movement has also brought about a strong reform movement in Chinese music, so that works of the ultra-new school can be presented here simultaneously with their production in the Chinese towns.

Besides having studied music in China and Japan, Mme. Lin was for two years a student at the Conservatory of Music in St. Petersburg and for a year in Berlin. She is perfectly familiar with the music both of the West and of the East. In addition to being an accomplished pianist, Mme. Lin has a very charming soprano voice and sings songs with an Oriental flavor. She also plays with apparent ease various of her native popular instruments, of which she had with her the common *p'ip'a*, the Chinese lute, and *chin*, the Chinese dulcimer. The former consists of a hollow cylindrical drum, some fifteen inches in diameter and about three inches deep, covered on both sides with snake skin. To this drum, which acts as a sounding board, is attached an arm some three feet long, bent downward at the extremity and provided with three strings.

Tuning a Chinese Lute

Like the music of old Greece, that of modern China is based on the *mésé*, or middle note, *ho*, in Chinese notation; and from this an instrument is tuned a fifth up and a fourth down. In tuning the *p'ip'a* the three strings tuned are made to correspond respectively to the octave. Like the mandolin or guitar to the strolling singer in Italy or Spain, the *p'ip'a* is the instrument most popular in use for accompaniment to the singer in China. But

the accompaniment is always in unison, not only on the same note, but in the same octave, and hence all singers, female as well as male, are compelled to sing in a falsetto voice. Mme. Lin (being a revolutionist in her art), when accompanying herself, never follows the conventional formula, but strikes a chord a fifth either above or below and takes great liberty in improvising the instrumental part of her accompaniment.

Mme. Lin played for me on the piano a series of Chinese folksongs and themes of their conventional concert melodies, and then she sang half a dozen of the most popular songs, accompanying them on her lute. Each time I was greatly surprised when I realized that many of those melodies I had heard in Tartar, Finnish or even Russian folk-music. Nevertheless the difference was tremendous, as far as the details are concerned. It is true, the numbers which she presented had melody and rhythm, but beyond that my path of analysis was blocked.

There was no scale, no keynote; no suggestion of the octave or its divisions. Each separate note was apparently free and independent; according to its actual position—whether high or low—it kept its neighbors at a certain feasible distance. Beyond that, however, the sounds that were produced, either in her song or by the accompanying instrument, presented to me an entirely new world. It was full of images of prehistoric nature, and my subjective emotions were all in a chaotic state.

I could not say what was pleasing or what displeasing. Harmony, as we know it in the West, was absolutely lacking. And time in our sense of the word was lacking—neither common, nor three-quarters, nor any other of the divisions to which our ears have grown accustomed. The only conspicuous impression was the rhythm.

My efforts to find out whether her songs and instrumental pieces were pentatonic were unsuccessful. I was even unable to discover a scale or a resemblance either to major or minor modulation. As for scale, if there were any, it certainly rested on a different basis from the diatonic scale of the West. Even Mme. Lin herself has not been able to bring the musical laws of her native land in any comparative form, in spite of the fact that she was educated just as well in our musical institutions.

Their Beauty Is Our Ugliness

"It seems to me," commented Mme. Lin, "that the Chinese esthetic fundamentals are the very reverse of the European or American. Chinese beauty is European ugliness, and vice versa. The musical esthetic sense of a Chinaman is like a blackboard on which you have to write with something white, while that of an European is like white paper on which you must use a black pencil. As an illustration I might give you examples of my concert tour that I undertook in China some years ago, after

[Continued on page 28]

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CHAUTAUQUA SEASON OPENS AUSPICIOUSLY

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CHAUTAUQUA, N. Y., July 7.—The musical season at this famous Summer city has begun in earnest and Alfred Hallam is hard at work with the many and various duties which fall to him as director of the musical department of the Chautauqua Summer schools.

The musical part of the season was introduced on Sunday, June 29, when Henry B. Vincent presented the first of the series of organ "interludes." These programs are presented in the large amphitheater on the magnificent Massey Memorial Organ by the resident organist of the institution, whose playing always attracts a large audience.

Already the choir is doing good work, although it has been together only a week. Work on the "Messiah" has begun. The enrollment has far exceeded any former enrollment for this time of the season.

The soloists for the first four weeks are Eva E. Wycoff, soprano; Viola Ellis, contralto; John W. Nichols, tenor, and Ashley Ropps, bass. Of this number Mr. Nichols has been heard here before and his first appearance was a sign for marked enthusiasm on the part of his old friends.

Olin Downes, of the Boston Post, was heard Monday in a most pleasing and instructive lecture on the "Music Drama." This was the first of a series of lectures on music which Mr. Downes is scheduled to deliver this season. He is a man of marked attainments as a writer and lecturer on musical subjects. His subjects are "The Music Drama," "Early Developments of Opera in France," "Rise of the German Romantic School," "Richard Wagner and Tristan und Isolde," "Verdi and the Latter Day Italians."

On Monday evening a concert was presented by the soloists for July in the Amphitheater and a large audience was in attendance. Miss Wycoff is a careful, painstaking, musicianly singer and gave proof of this by her good work in this concert. Miss Ellis possesses the simon pure contralto of which we often hear and which we seldom are fortunate enough to enjoy. Her voice is rich, mellow and of excellent carrying qualities. Mr. Nichols is in fine fettle and sings with a surety that is a

pleasure to hear. Mr. Ropps is a singer of pleasing attainments.

On Wednesday, July 2, the quartet for July, with Frederick Shattuck at the piano, sang two song cycles, one, "The Golden Threshold," by Liza Lehmann, and the other, "A Kerry Courtship," by Hoyeston Collison.

The second of the Vincent Organ Interludes took place at the Amphitheater yesterday (Sunday) afternoon.

Mrs. E. T. Tobey, who arrived at Chautauqua Friday morning, brought with her an unusually large party of young women, most of whom will take up work in Mrs. Tobey's classes. There were sixty of them in all, representing Tennessee, Arkansas, Louisiana, Mississippi and Alabama.

On Friday afternoon, Ernest Hutcheson held his examinations for the Summer scholarship issued by him each year for study in his department. The successful candidate this season was Lillian Larson, Warren, Pa.

On Friday evening, July 4, a "patriotic program" was given by the soloists for July: Henry B. Vincent, resident organist; F. G. Shattuck, accompanist, and the Chautauqua Choir. Mr. Vincent played his own organ number, "American Fantasy," built around the main theme of the "Old Folks at Home," which he employed to good advantage in a myriad of different forms and combinations. He was obliged to bow his acknowledgments of insistent recalls.

The following members of the Summer Music School faculty are on the ground at this writing: Alfred Hallam, Frederick Shattuck, Frank Croxton, Charles Washburn, Lynn B. Dana, Ross Hickernell, Myron A. Bickford, Ernest Hutcheson, Mrs. E. T. Tobey, Ernest Conradi, James Bird, Henry B. Vincent, Sol Marcossion and Olin Downes.

The second Sacred Song Service was presented on Sunday evening in the Amphitheater and a large audience was in attendance. The set program was interspersed with hymns, the closing one being the celebrated "Hymn of the Netherlands," which is used as the closing hymn at all the song services throughout the season. The congregational singing at Chautauqua is most inspiring. Hearing the immense audiences, choir, organ and orchestra together in this service is a thing never to be forgotten.

The Chautauqua Junior Choir begins rehearsals to-day under the direction of Alfred Hallam and will play a great part in the season's work as it has in years gone by.

L. B. D.

PARADE IN VERDI'S HONOR

All Milan to Be Represented in Anniversary Celebration on October 10

MILAN, July 12.—Under the general presidency of Arrigo Boito, a committee has been appointed to arrange for an immense parade in celebration of the hundredth anniversary of Verdi's birth. The date is October 10 next. In the parade will be representatives of the Italian municipality, musicians and other artists and various popular organizations. The parade will stop at Verdi's tomb erected in the Casa di Riposo per Musicisti.

During the same month there will be held in Milan a congress to further the interests of popular musical education and also a convention of choral societies.

The committee in charge of the parade is made up as follows: General president, Arrigo Boito; president of the executive committee, Enea Pressi; vice-presidents, Umberto Giordano, Ulisse Gobbi and Antonio Vergnanini; secretaries, E. A. Marescotti and Almerico Ribera; directors, Cesare Albertini, Camillo Barassi, Giovanni Bertola, Angelo Cogliati, Luigi della Torre, Giuseppe Galignani, Francesco Gritti, Adelino Marchetti, Giacomo Orfice, Augusto Osimo, Carlo Pacchetti, Orfeste Poggio, Giacomo Puccini, Tito Ricordi, Eugenio Rignano, Paolo Sala, Luigi Somasca, Pietro Suzzi, Bernardino Viviani; general committee, Luigi Albertini, Achille Bersellini, Luigi Vittorio Bertarelli, Italo Bianchi, Luigi Bignami, Cesare Binda, Giuseppe Cazzulani, Giovanni Celoria, Federico Devodier, Salvatore Farina, Ferruccio Foà, Antonio Grandi, Sabatino Lopez, Paolo Mattei Gentili, Paolo Manu-sardi, Benito Mussolini, Emanuele Greppi, Carlo Panizzardi, Giuseppe Pontremoli, Pisa Fanny Norsa, Eliseo Porro, Temis-

tole Pozzali, Gaetano Rocca, Angelo Salmoiraghi, Armando Seppilli, Uberto Visconti di Modrone, Abigaille Zanetta.

Milwaukee to Have Three-Day Season of Montreal Opera

MILWAUKEE, July 9.—Milwaukee will hear grand opera of the \$5 variety at \$3 and less this season as a result of negotiations closed between Saxe Brothers and the National Grand Opera Company of Canada. Co-operating with the Saxe Brothers, the lessees of the large Alhambra Theater, in securing the Canadian organization, is the committee of Milwaukee men who have been guarantors for the grand opera season in this city for the past two seasons. There will be only three performances in Milwaukee, the dates being either March 30 and 31 and April 1, 2 and 3. They will be given in the Alhambra on the opera company's return from its tour of the Pacific Coast.

"La Gioconda," with Mme. Marie Rappold, will doubtless be the opening opera, and for the other two performances Milwaukee may choose between "Samson et Dalila," with Slezak and Gerville-Réache; "Madama Butterfly," with Mme. Luisa Villani in the title rôle; "Otello," which is considered Slezak's greatest rôle, and "Lo-hengrin," with Mme. Fremstad. Besides these the galaxy of stars to be heard here includes Mme. Rosa Olitzka, Riccardo Martin and Alberto Huberty. The organization will number nearly 200 persons and a feature will be the Pavlova Ballet. The orchestra will be under the direction of Agide Jacchia. Dunstan Collins, who was in the city representing the opera company in the preliminary arrangements, will return in September, at which time the repertoire will be decided upon definitely.

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HARMONY OF A PIANIST'S HOUSEHOLD

Intimate Visit to London Residence of Katharine Goodson and Arthur Hinton Reveals Harmonic Unity in Home Life as Well as in General Color Scheme—How Piano Concertos Are Studied in Miss Goodson's Music Room, with Her Husband in the Role of "Orchestra"—Angora Cat an Important Personage in This Artistic Domicile

By HARRIETTE BROWER

London, June 24

WHEN one has frequently listened to a favorite pianist in the concert room and has studied impersonally, so to speak, the effects of touch, tone and interpretation produced during a recital, it is a satisfaction and delight to come into personal touch with the artist in the inner circle



Katherine Goodson and Her Angora Pride, in Characteristic Attitude

of the home; to be able to speak face to face with one who has charmed thousands from the platform, and to discuss freely the points which impress one when listening to a public performance.

It has been the writer's recent privilege thus to come into intimate touch with the artist pair, Mr. and Mrs. Arthur Hinton, the latter of whom is known all over the world as Katharine Goodson. They have a beautiful, quiet home in London—a true artists' home. One feels at once on entering and enjoying its hospitality that here at least is one instance where two musicians have perfect harmony in the home life. Mr. Hinton, as is widely known, is a composer, also a violinist and pianist. The beautiful music room, which has been added to the side of the house, and leads into the garden, contains two grand pianos on its raised platform. This is Miss Goodson's workroom, and here piano concertos, with orchestral accompaniment supplied on a second piano, can be studied *ad libitum*. Mr. Hinton has his own studio at the top of the house.

The garden music room is lighted at one end by a great arched window, so placed that the trees of the garden are seen through its panes. All the appointments of this room and indeed of the whole house, every article of furniture and each touch of color, betoken the artistic sense for fitness and harmony. Miss Goodson has a keen and exquisite sense for harmony in color as well as for color in the tones she brings from her instrument.

"My coming tour will be the fifth I have made in America," she said. "I enjoy playing in your country immensely; the cities of New York, Boston, Chicago and Philadelphia are the most appreciative in the world. It is true we have masses of concerts in London, but few of them are really well attended and people are not so thoroughly acquainted with piano music as you are in America. And you are so appreciative of the best, even in the smaller cities.

Camping on Trail of a Pianist

"I recall a recital which I gave in a city of not more than 40,000 inhabitants out West. The recital was arranged by a musical club; they asked for the program some time in advance, studied it up and thus knew every piece that I was to play. There was an enormous audience, for people came from all the country round. I remember three little elderly ladies who greeted me afterward; and in parting they said, 'You will see us to-morrow.' I thought it over afterward and wondered what they meant, for I was to play at a place many miles from there the next night. What was my surprise to be greeted by the same ladies the following evening. 'You see, we are here; we told you we would come.' Fancy taking a trip from London to Edinburgh just to hear a concert! For it was like that. Such incidents show the enthusiasm in America for music and for piano music.

"I hope to play the Brahms and Paderewski concertos on my American tour. To me the latter is a beautiful work—the slow movement is exquisite. I have as yet hardly done anything with the work, for I have been on a long tour through Norway, Sweden and Finland. It was most inspiring to play for these people; they wanted me to return now, but I could not do so, nor can I go next season, but after that I shall do so. I played so many concerts in these countries that I returned home greatly in need of rest. I shall now begin my work in earnest, however, as Summer is really the only time that I have throughout the year for study. I shall have six full weeks now before we take our usual holiday in the Grindelwald. On the way there we shall stop at Morges and visit Paderewski, when I will go over his concerto with him and get his ideas as to interpretation.

Memorizing by Analysis

"You ask how I memorize. First I go over the work several times to get a general idea of the whole. Then I analyze it, for I feel it absolutely necessary to know keys, chords and construction. A work should be so well understood along these lines that it could be played in another key as well as in the one in which it is written. For actual memorizing of the piece I generally do it phrase by phrase, not always 'each hand alone,' though occasionally I do this. I remember learning the Bach A Minor Prelude and Fugue in this way. If I were now asked to play any measure or passage in any part of it I could do so; it is mine forever, never to be forgotten."

Asked about the different ways of teaching the Leschetizky method by various teachers, Miss Goodson said: "As we all know, people claim to understand and teach the Leschetizky principles who are not competent to do so. I do not recall, for instance, that the professor requires the fingers to form a straight line on the edge of the keys. I myself have never done this. I believe in a perfectly easy and natural position of hand at the key-

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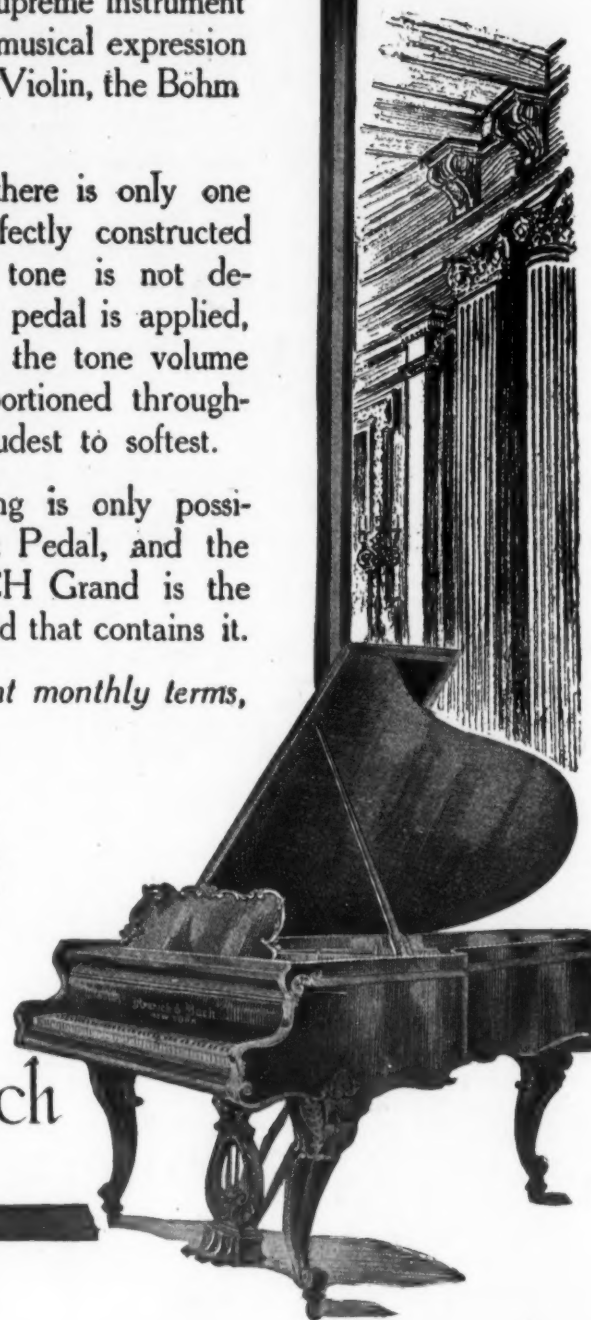
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board. When this is the case the fingertips form a curve, the middle fingers being placed a little farther in on the keys than is natural for the first and fifth. Of course, the hand takes an arched position and the joints nearest the tip of the fingers must be firm; there should be no wavering nor giving in there. The whole arm, of course, is relaxed, and swings easily from the shoulder.

Miss Goodson's "Piano Hand"

"I have, as you observe, a good hand for the piano, and I have always had a good deal of what is called a natural technic. Thus when I am obliged to forego practising I do not lose facility; an hour's work puts my hand in condition again. What do I do to accomplish this? Different things. First some finger movements, perhaps with fingers in an extended chord position; then some scales and arpeggios; then a Chopin Étude, and so on. As I said, I shall now begin to practise in good earnest, but I do not generally do more than four hours a day, for it seems to me that amount is sufficient, if used with absolute concentration."

Later we adjourned to the pretty garden back of the music room, and here we were joined by a beautiful gray Angora cat, the pet and pride of his mistress, and a very important personage, indeed. He has a trick of climbing to Miss Goodson's shoulder, from which point of vantage he surveys the world about him with all the complacency of which an animal of such high degree is capable.

Carl Burrian is said to be trying to cancel his contract at the Vienna Court Opera.

STRONG WORCESTER SOLOISTS

Artists of National Fame Secured for Forthcoming Festival

WORCESTER, MASS., July 8.—The Worcester Music Festival is rapidly making contracts for the artists who are to appear in the fifty-sixth annual festival, which will be held in Mechanics Hall from September 29 to October 3. Following the established rule, one familiar work is to be given, together with a new one. The novelty is Pierné's "St. Francis of Assisi." The familiar one to be repeated is the Verdi "Manzoni" Requiem, which will open the festival on Wednesday night. Interest centers, however, in the new work, which will constitute the Thursday night program.

The management has completed arrangements for the soloists for the Requiem. Mme. Schumann-Heink, contralto; Florence Hinkle, soprano; Lambert Murphy, tenor, and Herbert Witherspoon, bass, will constitute the quartet. Evan Williams has been selected for the tenor rôle of the new work and will sing the part of St. Francis, which is said to give him unusual opportunities. Rejnald Werrenrath, baritone, will sing the part of Friar Leon in the same work. Alice Eldridge, the young Boston pianist, is the only instrumental soloist secured thus far. The Boston Symphony Orchestra and the festival chorus of 400 voices, conducted by Dr. Arthur Mees, will be the backbone of the program.

Bremen will be one of the first German cities to produce "Parsifal" next January.

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"LA DU BARRY" IN LONDON PREMIERE

Music of New Opera by Camussi Has Grace and Charm but Lacks Strength on Dramatic Side—Mme. Edvina Good in Title Rôle—McCormack's First "Faust"—Destinn on Concert Platform—Italian Charities Concert—Florence Macbeth's Recital

Bureau of Musical America,
48 Cranbourn Street, W. C.,
London, July 5, 1913.

AN opera new to England is always an event at Covent Garden. The season is usually a round of old, well-worn favorites, but this year two fresh works have been produced and we are promised still another. The latest was "La Du Barry," which was seen for the first time in London on Thursday night. The composer, Ezio Camussi, who is only thirty years of age, succeeded in having the opera—which is his first—produced in Milan as recently as November last. The libretto is the joint work of G. Antona-Traversi and E. Golisciani and is avowedly only an

attempt to depict four important phases in La Du Barry's career; but even so, these phases are too disconnected.

The main interest is the love of *La Du Barry* for the *Duc de Brissac* and the *King* does not appear except as a guest at the *Du Barry's* reception. The opera ends with *La Du Barry* being taken to the prison of Ste. Pelagie by the revolutionists. For the moment that is all that need be said about the "story." Where the matter calls for delicate treatment the composer excels. He can express grace and charm in a very attractive fashion. On the dramatic side the music shows no strength. The two duets between *La Du Barry* and *De Brissac* and a soliloquy of *La Du Barry* in the Abbey of Pont-aux-Dames are the principal features of the work, but their persistent suaveness prevents them from being thoroughly expressive, although they are particularly singable. The cast was excellent.

Mme. Edvina Scores

In the first place there stands Mme. Edvina in the title rôle. She sang artistically and with much real feeling and suggested the part physically and histrionically. Giovanni Martinelli, as *De Brissac*, sang with great fervor and much beauty of voice, while Mario Sammerco, as *Zamor*, Mme. *Du Barry's* black intendant, who turns revolutionist leader, was also in very fine voice, although the part is rather a thankless one. The minor characters were all well filled.

A great deal of time and money must have been expended on the mounting, which was very beautiful, but what was meant for a pack of hounds in Act II consisted of four either Irish terriers or Airedales, a collie, and a Scotch deerhound; at least that is what the *Daily Telegraph* takes them to be and they appeared so obviously scared as to entirely spoil their effect. Signor Panizza conducted with discretion and the reception was cordial, the composer being called at the end.

McCormack as "Faust"

There was a particularly brilliant gathering at Covent Garden on Tuesday night for "Faust," when John McCormack assumed the title rôle for the first time in London. He was quite at his best, singing with fine dramatic effect throughout. The incomparable Melba sang as only she can sing as *Marguerite*, the jewel song being most exquisitely given and arousing the usual scenes of enthusiasm. Altogether the opera has seldom had a finer performance in London.

It is difficult to imagine what concert giving in London is coming to when a popular favorite like Mark Hambourg gives only one recital during a season. One would at any rate expect a fairly large audience to be present, but nothing of the sort. In fact, only on one or two occasions this season have I seen Queen's Hall so empty. This state of affairs is really pitiable. It is no easy matter, however, to suggest a remedy, although perhaps the words "Popular Prices" might have some effect. A Bach-Chopin program was presented on this occasion and even if one could not see eye to eye with the pianist's treatment of some of the selected pieces his playing at least possessed the strong vitality which is characteristic of him. In the well-known B Flat Minor Sonata of Chopin, however, he displayed many strange indiscretions and took persistent liberties with the rhythm, especially in the

first movement. There were also not a few moments of careless execution during the afternoon, but it is only fair to add that the audience applauded heartily and demanded several encores.

Destinn's First Concert

On Sunday afternoon, at the Albert Hall, Emmy Destinn made her first appearance upon the English concert platform, but unfortunately did not make much use of the occasion to give us a taste of her quality in music other than operatic. Her contributions to the program were Saint-Saëns's "Mon Cœur S'ouvre à ta Voix"; arias from "Rusalka," Dvorak; "Madama Butterfly," and "Tosca," and the Bach-Gounod "Ave Maria," which was the only non-operatic selection. In the latter the violinist was Haydn Wood, the harpist; Herr Klicka, and the pianist, Sig. Papi—a truly perfect ensemble. Miss Destinn's success was prodigious; the big building seemed to suit her voice and she sang without a trace of effort. Morgan Kingston and Dinh Gilly were the remaining vocalists. The former's interpretation of "E lucevan le stelle," from "Tosca," was the best thing he has ever done, while M. Gilly sang "Eri Tu" with fine vocal skill and intensity. This was the last of the special Sunday concerts organized by Messrs. Schulz-Curtius and Powell, and they will be greatly missed.

Caruso Showed His Hat

At Queen's Hall, on Monday afternoon, a concert organized by the Italian Chamber of Commerce in aid of Italian Charities took place. Among those who gave their services may be mentioned Alice Nielsen, Carmen Melis, Sammarco, Scotti, John McCormack, Paul Kochanski, Livio Boni and finally Caruso, who had put his name down last of all, with the consequence that we saw the unusual sight of an afternoon concert from which not a single person departed till the very end. He sang "Vesti la Giubba," from "Pagliacci," as only he can sing it, and the applause and cheers at its conclusion were deafening. As an encore he gave Massenet's "Elegie" with the cello obbligato played by Livio Boni. After this the same scenes of enthusiasm were repeated. But he could not be persuaded to sing again, and the next time he appeared on the platform it was with silk hat in one hand and walking-stick in the other. Messrs. Panizza, Percy Pitt, Denza, Papi Polacco, Charlier and Charlton Keith volunteered as accompanists. The hall was packed to its utmost capacity and it is said that the charities will profit to the extent of about £1,000.

Florence Macbeth's Recital

Florence Macbeth gave her second recital at Queen's Hall on Tuesday afternoon and was assisted by Paul Kochanski. She again devoted her attention to operatic music and appeared to sing with more ease and freedom than she did at her first recital. The Shadow Song from Meyerbeer's "Dinorah," the Bell Song from Delibes's "Lakmé" and the Mad Scene from Donizetti's "Lucia" were her principal numbers and she was encored each time, although there was rather a small audience. Paul Kochanski played a variety of pieces with much charm of tone, accompanied by Hamilton Harty. Miss Macbeth was accompanied by Mrs. Yeatman Griffith. The obbligati were supplied by Sig. Magistretti (harp) and Louis Fleury (flute). The *Daily Telegraph* states that Miss Macbeth has just declined two most tempting offers from rulers of the operatic world in order to devote her time to the technic of operatic work before coming forward as a "finished" prima donna.

At the last of their recitals at Bechstein Hall on Wednesday afternoon Mr. and Mrs. Mannes introduced to England a sonata by their fellow-countryman, Daniel Gregory Mason. It is in G Minor, op. 5, and is doubtless well known in America.

It was very well received and was played with the fine understanding that has always been observed in all three recitals given by these talented artists. Pieces by Wolf-Ferrari, Sibelius, Debussy and Max Reger completed the program. There was a very large audience.

Promenade Concerts

The nineteenth season of the Queen's Hall Orchestra's Promenade Concerts, under the conductorship of Sir Henry J. Wood and the management of Robert D. Newman, will commence on Saturday evening, August 16, at Queen's Hall and continue for sixty-one nights until Saturday, October 25. Fifty-four vocalists are engaged for the series, twenty of them making their first appearance at the promenades and thirty-three solo instrumentalists will perform, nine being newcomers. The first batch of novelties announced consists of thirteen works by British composers, and Percy Pitt has arranged an andante for wind instruments by Mozart, which will be given in the course of the season.

Mme. Margaret du Barry and Maurice Warner, the violinist, gave a benefit recital on Monday last at Mme. Du Barry's studio in aid of a little cripple child in whom they are interested, and whose parents are not in the position to pay doctor's fees for her or to send her away for a holiday. There was a large audience which included many well-known members of society and a satisfactory sum of money was obtained.

ANTONY M. STERN.

Irma Seydel's Violin Draws Warm Praise from Cologne

BOSTON, July 12.—From Cologne, Germany, to this city comes the following report of Irma Seydel's recent concert there: "Irma Seydel, whose acquaintance we made here three years ago, has since developed into a finished violinist of most extraordinary technic, authoritative interpretation and spiritual perfection. Even now she need hardly fear a rival. She showed her artistry in the B Minor Concerto, by Saint-Saëns, her virtuosity still more in the Faust Fantasy. With an encore she gave her thanks for the thunderous applause."

The Wagner centenary was celebrated at the Colon Theater in Buenos Ayres with a program of excerpts from the Wagner operas.



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JABBING WAGNER'S FRAILTIES WITH THE PENPOINT OF GERMAN SATIRE

Centenary of Composer's Birth Gives Occasion for His Good and Bad Traits to Be Exposed to Public View by Newspapers—Bayreuth Master Characterized as "Dissipated Student, Egotist, Reprobate and Disturber of Connubial Happiness"—Satiric Shafts and Caricatures of To-day Recall Those of Wagner's Lifetime

LEIPSI, GERMANY, June 27, 1913.

THE musical observatories of Germany have been unusually busy during the last six weeks. When I say musical observatories, I do not by any chance happen to have in mind the kind of institution alluded to by a Western barber who on a certain occasion, having first assured himself of my undivided attention—at the feather-edge of a delicately ground razor—proudly announced that his "kid brother" was also a musician; a graduate, in fact, of the Cincinnati "observatory."

My observatories are newspapers and music-journals; the observers are critics and more or less capable writers on matters musical; and the particularly bright luminary in the musical firmament which has been subjected to most minute telescopic and microscopic examination is Richard Wagner.

Both the good and the bad in the life and achievements of this great "copy"-yielding figure have been exposed to public view in the relentless scientific manner peculiar to many German writers.

In many cases, that which has been written in praise of some particular achievement in his stormy career is depreciated in value by a subsequent *aber* or *trotzdem* or *dagegen*. Such voices are of course discordant to the ear of the average musician, yet they still find a surprising number of ready listeners throughout Germany.

His Mistake of Being Human

Wagner, like the many masters of music before him, was unable to run the gamut of life without mistakes. His greatest, it would seem, was that of being human, for in being human he revealed both vices and virtues, and in the eyes of some of his critics, who appear singularly ignorant of the death of the one man who never made a mistake, the knowledge of the presence of this combination of mortal characteristics is sufficient apparently to overthrow the claim of his followers that he was a great genius.

Hence, besides being treated to inspired eulogies upon Richard Wagner, the "precocious schoolboy, opera conductor, composer, dramatist, writer, social and theatrical reformer, political revolutionist, refugee, martyr and futurist," we were also given unsavory glimpses of Richard Wagner, the "dissipated student, the egotist, the reprobate and the disturber of connubial happiness."

Some writers even reached back to the cradle for copy, incidentally calling attention in a polite manner to the belief existing in many quarters that Wagner's father was in reality, Geyer, the actor, who married the widow Wagner when Richard was still an infant. It was only to be expected that many chapters of Wagner's private life not generally known would have a public airing on the occasion of his hundredth birthday anniversary.

Protests Against This Vivisection

I have read several strong protests against some of the things that have been

said. They were evidently made by people, however, who prefer to think of Wagner as others do of a god. If this were the prevailing attitude throughout the musical world, it would be easy to explain why no one has been able to approach him in musical achievement. How could a present-day music maker ever hope to emulate one that was superhuman?

This calls to my mind a caricature of Wagner in the company of an angel, which recently appeared in a comic paper. It illustrated in a somewhat exaggerated manner Wagner's overpowering worship of self. When asked by the simple angel if he did not also write the "Messiah," Wagner is made to reply:

"What do you mean by asking, Did I write it? Why, I am the Messiah!"

This trait in Wagner's character inspired another wit to arrange the following conversation between Liszt and Wagner. Said Liszt in 1870:

"The dogma of infallibility is proclaimed! It is now a settled fact: the Pope is incapable of erring."

"The deuce you say!" exclaimed Wagner in astonishment, "he, too!!"

I am somewhat of the opinion that Wagner would have risen to great power in America. Certain it is that he was not satisfied with existing social and political conditions, and with characteristic disregard of everything and everybody around him, threw himself, as he did in all other matters, heart and soul into the fight to alter them.

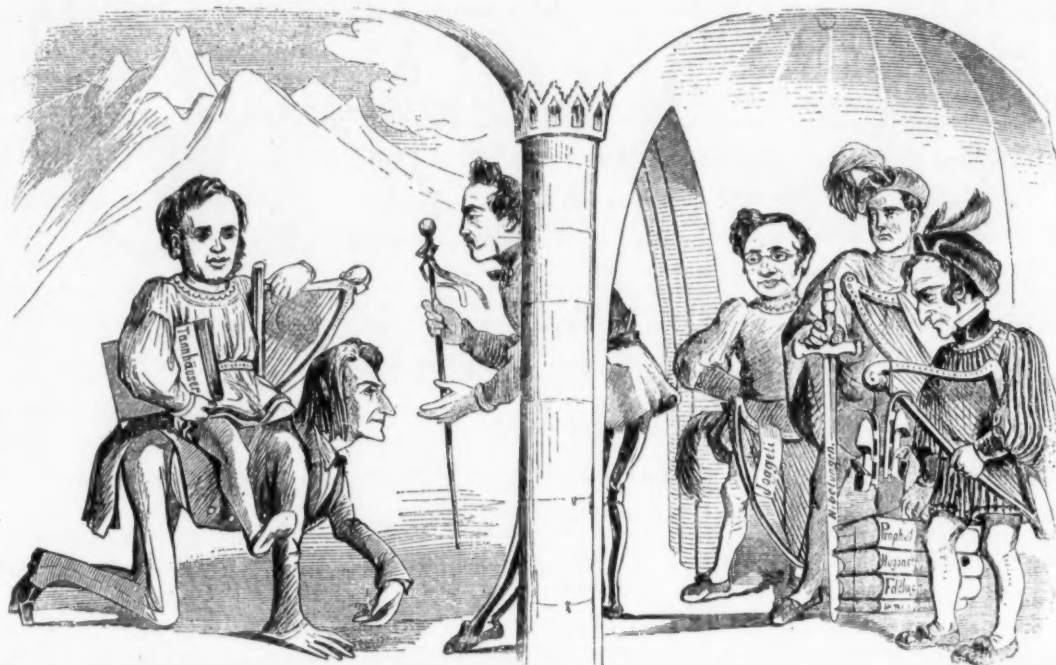
Wagner a Red Hot Republican

To show what a red-hot republican he was, I should like to reproduce a section of a letter written by him in the Spring of 1850 from his exile in Switzerland. It was addressed to his friend Theodor Uhlig in Dresden, urging him to give up his position in the Dresden court orchestra and likewise dedicate himself to the new revolutionary movement. This particular paragraph has not been especially popular with the government censors and consequently does not appear in Wagner's published correspondence. It has just now been made public.

"With regard to your financial condition," he writes, "let me point out to you the black side of the same as it appears at present. Firstly, at your present salary, you remain an orchestra fiddler, which will bring about your ruin; you are not a free, happy individual. Secondly, do you really believe that, if God grants you a long life, you will continue to draw this salary for a long time? Do you seriously believe that the Royal orchestra of Saxony will exist longer than you yourself? Have you an idea perhaps that your wife will some day have a claim on the pension-fund of a Royal court of Saxony? Let those who look neither to the right nor to the left, but who live on in the sweet customs of the Royal court, like good cattle, delude themselves with such dreams. You would be doing scant justice to your own sharp-sightedness should you attempt to deny to yourself the fact that this crazy establishment is dancing its death-gallop. Compared to you I appear to myself as living in the lap of Abraham. Look ahead to the year 1852! If you still draw your salary in December, 1852,—then grass will grow on my writing-table!"

Banning a Revolutionist's Opera

You will see that the Richard Wagner of



How "Tannhäuser" Wagner Approached the Contest of Singers at the Berlin Opera "Wartburg": Master of Ceremonies—"Certainly, honored singer! Afoot—with pleasure! But the warhorse must stay outside." (The Figures Represent the Following: Left to Right, Wagner, Liszt, Intendant von Hülsen and Composers Taubert, Dorn and Meyerbeer)

those days was a menace to the peace of the country. His "Tannhäuser" had been secured for the Berlin Royal Opera in 1853. Because of certain "difficulties," however, the production of the work had to be abandoned. A Royal stage was scarcely the place for the performance of an opera from the pen of the political revolutionist, Richard Wagner—such was the popular sentiment expressed in court circles.

At this time the police of Saxony renewed the warrant for Wagner's arrest. It was illustrated with a portrait. This proceeding brought forth the following in a prominent comic paper of the day:

"All admirers of Richard Wagner are to take notice that the very successful portrait of the composer has just appeared, and may be procured together with a minute description of his person. 'Where?' asks—the Leipzig police." The same paper also published this: "If the honorable Saxon Officials will be so kind as to send me also one of the illustrated warrants for the arrest of Richard Wagner, I promise that the same shall be duly seized and hung in my own room."—A Musician.

In 1854 the management of the Berlin Opera agreed to produce "Tannhäuser." Still under banishment in Switzerland, Wagner asked that his friend Liszt should be given charge of the performance. Believing, however, that the Royal Opera itself possessed a very capable conductor in the person of Dorn, one of Wagner's bitterest opponents, by the way, Intendant von Hülsen, father of the present incumbent of the office, denied the request, with the result that Wagner forthwith withdrew the work.

I am inclosing a famous caricature of the day relating to the incident. At the left will be found Wagner riding on Liszt's back being received by Intendant von Hülsen. At the right are the three conductors of the Royal Opera, who were at the same time rivals of Wagner: W. Taubert, composer of the opera "Joggeli"; Dorn, composer of "Die Nibelungen," and Meyerbeer, who had almost gained a monopoly on the repertoire with his own operas.

Caricatures Widened His Fame

It cannot be gainsaid that the caricatures of Wagner which appeared in all the comic papers of Europe when the Wagner controversy was at its height, proved a great factor in bringing both himself and his works into popular favor with the masses. For examples of the power wielded by the cartoonist we have only to remember what Joseph Keppler did for Grover Cleveland or Homer Davenport for Theodore Roosevelt.

Of the many Wagner caricatures of the day perhaps none so simply and yet so forcibly explained the situation as did that by André Gill which appeared in *L'Eclipse* on April 18, 1859. The entrance to the human ear was too small in those days to admit the passage of such a gigantic thing as Wagner's music. M. Gill consequently shows the master feverishly at work reforming a human ear with chisel and mallet. The idea was certainly brilliant. It was perhaps more thoroughly appreciated than all the many articles written for and against Wagner.

One of the wittiest flings picked up on my wanderings is the description of a fictitious meeting between Hans von Bülow and Wagner on the door-step of Liszt's home in Weimar nearly fifty years ago. As they were about to enter, von Bülow, stepping courteously aside, said: "After you, my dear Wagner."

In the corridor von Bülow asked: "And do you also know Liszt's daughter? Nice girl—Cosima!"

Wagner: "After you, my dear Bülow!"
DER WANDERER.

Caruso, Elbert Hubbard and Earl Carroll Collaborating on an Opera

Elbert Hubbard, of East Aurora, N. Y., Earl Carroll, of Pittsburgh, at present identified with the Leo Feist Music Publishing Company, and Enrico Caruso, of the Metropolitan Opera Company, are writing an American opera, and it is said that Henry W. Savage, of New York, has made a contract to produce it as soon as it is ready. Mr. Carroll is writing the lyrics for the work and assisting Mr. Hubbard in designing the libretto, while Caruso is supposed to be busy on the score during his vacation in Italy.

Fifty Cents a Week Pays This Music Student's Board

ITHACA, N. Y., July 9.—The high cost of living problem has been solved by Clara S. Loewus, of Towanda, Pa., a student of the violin at the Ithaca Conservatory of Music, who for the last twenty weeks kept the cost of her food down to fifty cents a week, thereby breaking the record of the Cornell freshman who lived on eighty-five cents a week last Winter. Miss Loewus's diet consisted mostly of toast and peanut butter.

Yvette Guilbert Engaged for American Tour

PARIS, July 9.—The engagement of Yvette Guilbert for an American tour in the Fall of 1914 is announced by Charles L. Wagner. She will appear in thirty concerts in a ten-weeks' season, receiving \$1,500 for each appearance. Mr. Wagner has also engaged John McCormack, the Irish tenor, for two years on a profit-sharing basis. Mr. McCormack to receive a minimum of \$1,500 for each performance.

Wisconsin Conservatory Gains a Dean from Iowa College

APPLETON, WIS., July 9.—Frederick Vance Evans, head of the music department of the Highland Park College of Des Moines, Ia., has been named as dean of music at the Lawrence College Conservatory here. Mr. Evans succeeds William Harper, resigned, and was chosen from forty applicants for the position. He comes to Lawrence with the highest recommendations as a singer, instructor, conductor, organizer and executive.
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New York, July 19, 1913

FIRST GUN IN OPERA WAR

The long-expected opening gun has been fired in the New York operatic war by bringing injunction proceedings to restrain Oscar and Arthur Hammerstein from engaging directly or indirectly in the production of grand opera in this city till April 26, 1920. The Metropolitan Opera Company is the author of the proceedings, and the daily papers have set forth at length the reasons which it presents for considering that the Hammersteins should be so restrained.

The history of opera in New York City has been pretty much the history of war, but never did the battles of the German and Italian hosts, or any other warring factions of the past, present such a tense and engaging spectacle as that offered by the conditions of the present combat.

The operatic world of New York, with its various transcontinental and transatlantic ramifications, on one side, ranged against Oscar Hammerstein on the other—that is somewhat the aspect which the spectacle bears. The Metropolitan Opera Company has back of it its millions, its traditions, its regular following, and its standing through the country. Hammerstein has back of him sufficient resource for his forthcoming battle, undoubtedly, his glamor as a popular hero, his restless initiative and daring.

A contract undoubtedly exists by the terms of which Mr. Hammerstein is not to produce grand opera in New York until 1920. He claims that the Metropolitan Opera Company long since rendered the contract invalid by taking measures to keep him out of the field supposedly left open to him by the terms, or at any event by the sense, of the contract. The truth in this matter is a question that must come up for settlement. The conditions under which Mr. Hammerstein proposes to give opera in New York are quite different from those under which it was presumed he might be likely to give it at the time the contract was drawn up.

The trouble with contracts is that they do not provide for evolution. Since the existing contract was signed two phases of evolution touching the matter have been very busily at work. One is the matter of opera in English, and the other the nation-wide question of pitting great musical enterprises at popular prices against the traditional enterprises at high prices and with narrower appeal. New York's problem is here identical with that

of Los Angeles, elsewhere referred to on this page, and with that of many another American city. It is the great national musical question to-day.

SLANDERING MUSIC

It is doubtful if the art of music requires vindication at the present time, with regard to its comparative dependence among the arts upon the quality of intelligence. At all events one may take exception to the statement of Professor Carl Flesch, the eminent violinist, student and pedagogue, who is shortly to tour America, an interview by whom appeared in MUSICAL AMERICA last week. "Music," explained Professor Flesch, "is the branch of art requiring the least amount of intelligence." There is a semblance of truth in this way of stating the matter. In encountering much of the music and musical activity about us, in the course of our existence, we are often constrained to wonder how it is that so small an amount of intelligence can be made to go such a long way. The fallacy in the learned professor's proposition lies in the fact that it states as true for the whole of music what is actually true for only a certain minor department of it. It may be true that bluff can take one farther in music, at least in the direction of a certain insecure and superficial appreciation, than in any other of the arts. But when bluff has gone its little distance it is stopped short by a barrier utterly impassable to it. Beyond that barrier lies Music in truth, and into that region no one will go far without the same degree of intelligence required to carry him into the more inaccessible regions of any other art.

Another fallacy lies in the fact that intelligence in a musician must reveal itself in a musical way. As this way is in a fashion remote from the words of the poet, and all the knowledge related to words, and from the visible and concrete form of the painter and sculptor, it comes to be assumed that this thing which makes for musical ability is something less than actual intelligence. Let anyone without the requisite intelligence, however, try to reach any height in music, and if he has enough wit to grasp the truth, he will quickly enough find that the other qualities in his possession will not serve to carry him far.

Famous prima donnas are commonly, and not without some reason, in view of their newspaper interviews, supposed to be without intelligence. One may be assured, however, that the intelligence is there, although it may have run entirely to the intelligent management of voice, leaving unmolested certain other brain cells related to affairs of the world in general. Herr Flesch admits that the "real mental genius in music is the composer," though even here the eminent German repeats the mistake of refusing to credit highly developed intellect as such, because it happens to show itself in an orchestral score instead of upon the printed page of a book.

THE LOS ANGELES PROBLEM

Very interesting is the circumstance reported in MUSICAL AMERICA last week of the difficulties encountered by the Los Angeles Symphony Orchestra in meeting the competition presented by a popular Sunday orchestra with low-priced seats. This circumstance represents, in fact, the very crux of one of the biggest musical problems which is working itself out in America to-day.

Up to the present time in America we have had a kind of apostolic succession with regard to music and artists of the highest class. All that pertained to it was regarded as the correct thing, and everything outside of it was not merely questionable, artistically, but distinctly low-caste.

At last, however, the worm of democracy has turned. The people with their broader institutions are challenging this fine line of apostolic succession with its narrow appeal and its high prices. People everywhere have begun to make for themselves musical institutions which shall supply the greater number at prices which can be met, and before long a deluge of this nature will be upon the land that will threaten the existence of many of the older and artistically aristocratic organizations.

Many worthy persons will feel alarmed at the situation. The report from Los Angeles breathes such a note of alarm. Many persons, perhaps, will feel that such a condition as that in Los Angeles represents a falling away from high ideals and high possibilities.

The fact is that it represents nothing of the kind. It represents an immense broadening of the base upon which America is going to build. The people cannot be excluded forever. This new broad foundation will undoubtedly present a much rougher and cruder appearance than the fine musical edifice which could be reared and finished at once by the few for the few. But another fifty years will see an immense and wonderful structure upbuilt upon the broader foundation, which will make the completed traditional structures of the present appear insignificant. Once popular concerts are launched on a broad scale and are well under way, their promoters will find no difficulty in progressively improving their quality, until in the end their patrons will have

nothing but the best. Our musical life is in dire need of such an infusion of new blood and all advances in this direction are to be welcomed.

PERSONALITIES



Adela Krueger and Louis Victor Saar

Adela Krueger, the German *lieder* singer, on her way to Europe recently discovered a congenial ship companion in Louis Victor Saar, the composer. Mme. Krueger, for whom Manager Marc Lagen is arranging an American concert tour, took advantage of the opportunity to examine a number of Mr. Saar's latest songs.

Miller—Christine Miller, the popular American contralto, has been visiting the "deeps" of the Black Forest and is now in Lausanne.

Elvyn—With her mother and her beloved grand piano Myrtle Elvyn is spending the Summer for the first time in years at the Elvyns' Maine cottage, high up in the woods about seventy miles from Bar Harbor.

Ohrman—Luella Chilson-Ohrman and her mother, Mrs. Chilson, have been in New York at the Waldorf-Astoria during the week. They have divided their time between the Fifth avenue millinery stores and the M. H. Hanson office.

Egenieff—Franz Egenieff has definitely engaged Dr. Jernö Kestler as accompanist for his American tour. Dr. Kestler has the reputation of possessing remarkable gifts as an accompanist and composer. His songs are very popular.

Barstow—Having given up her reservation on the *Imperator*, Vera Barstow, the violinist, will remain all Summer at her mother's country home near Cincinnati. The young artist reports that she is busy pickling cabbage and preserving berries, products of the Barstow farm.

Stanley—Helen Stanley, the operatic prima donna, is stopping at the Congress Hotel, Chicago, where a suite of rooms has been specially furnished for her in Summer style. She coaches with Edwin Schneider daily from 9 to 12, and occupies her afternoons in playing tennis and golf.

Pavlowa—Anna Pavlowa, the famous dancer, once of Russia, now, henceforth, of England, says that in the matter of food she expects to remain un-English to the end of the chapter. Living in England has not changed her preference for Russian cooking. In her English home the two cooks are Russians, and she never travels without them.

Farrar—Geraldine Farrar has been describing her sensations when she went up in a Zeppelin airship in Germany to Alan Dale, the New York dramatic critic. "I felt," she said, "that I owned the world. A splendid feeling of superiority possessed me—a delightful sensation of being above all the petty things of life. No, I'm not romancing or drawing a long bow. We were masters of the air—I believe we went up 2,500 feet—I think so, at least—and I—I—well, I never wanted to come down."

Howard—Kathleen Howard, the American contralto, who has been engaged for the Century Opera Company, once sang *Amneris* before the Czar at Darmstadt. The Czar is something of an Egyptologist and he noticed that Miss Howard's dress was unlike what is usually worn in the rôle, her draperies being genuinely antique in design. He inquired how she got such a costume, and was informed that her dress was designed from models in the Louvre by her brother, Cecil Howard, then studying sculpture in Paris. The colors were copied from those on mummy cases.

Bachaus—In view of the fact that Wilhelm Bachaus has a most unusual personality, it is not surprising that the pianist on his first American tour should have received many "mash notes." Many of the letters were tinged with intelligent admiration rather than frank adoration, one of the most interesting of the saner sort being from a woman pianist who left the concert stage several seasons ago. "Despite the success with which I met," she wrote, "I had definitely decided to abandon my career. Now I am determined more than ever to resume serious practice and return to my profession. Your playing has been an inspiration of inestimable value."

WEAVES NATURE INTO CHILD SONGS

Mrs. Dering Composes Outdoors
After Intimate Study of Forest
VoicesEmma K. Denison,
Singer of Child
Songs

SEVERAL American women have delved into child life thoroughly enough to translate the working of a youngster's mind into song, but there is probably only one composer who has united this study with an observation of the voices of nature. That composer is S. Evelyn Dering, who has recognized the extraordinary kinship between children and Dame Nature, a kinship which enables a child to understand nature instinctively where an adult has to grope his way. That Mrs. Dering's study of nature's voices is no mere fad is attested by the fact that she lives in the country

Summer and Winter, and even her writing of songs is done out of doors to a great extent. "Some years ago," explains Mrs. Dering, "I felt that I would like to achieve something in the field of children's songs, many of which seemed to me to be lacking in content, in descriptive musical accompaniment. I had already written in the larger forms, having undertaken an offertory for organ and voice, as well as a concerto for two pianos and violin, which was accepted and exhibited in manuscript at the Victorian Era Exposition, in London, 1897. Being an ardent lover of nature and little folk, I have had every inspiration for my present work, which fascinates me more than anything I have ever done. As I am able to write my own verses, I make each song a story to captivate the child's fancy, set to music descriptive of my subject. Children, of course, live in their own fairyland and they love nothing better than a story set to music. Besides having studied the child mind in all its quaintness, I have watched and listened to the song of the birds and the call of the insects. Each song is a sketch from life, a nature study written out of doors, with but few exceptions. It is not always a simple matter, however, to reproduce in music the language of these little creatures of the forest, for it requires infinite study and patience.

"It is an interesting fact that through the medium of MUSICAL AMERICA I became acquainted with the singer who volunteered to sing my songs in song-story recitals. This is Emma K. Denison, who has a voice singularly adaptable, an unusually pure enunciation, and a faculty for imitating the

S. Evelyn Dering, Composing "Al
Fresco" on Grounds of Her Home at
Yonkers, N. Y.

songs and calls of the inhabitants of the woods.

"Into my first story, 'One Spring Day,' Miss Denison weaves twenty songs. Our stage represents the woodlands in Spring, with the birds and various little inhabitants. I play the accompaniment, but the piano remains invisible. That is one of my theories regarding our recitals. To my mind, a piano and accompanist detract from the charm of a song and story, when in view of the audience. To Miss Denison's singing I add a descriptive talk as to how and when I write my songs. I have another story, a cycle of fairy tales.

"Included among my woodland characters are Dad and Mother Robin, up in their cradle nest with their babies; the squirrel family in their little 'Log Inn,' Master Froggie, and the Crickets and Katydid having a party, while Daddy Spider weaves a chandelier over their heads for the Fireflies to hang out their lamps. Our success with these little friends has been so gratifying that next season I am to add other cycles, including my children's costume songs."

ARE GREAT PIANISTS ALWAYS NERVOUS?

[J. Cuthbert Hadden in The Etude]

MARK HAMBOURG, the famous pianist, was once asked: "Were you nervous as a boy player?" "Not at all," he replied. "I was too young. Nervousness comes later; and, indeed, an artist cannot be too nervous. I do not mean that he should be afraid, but his nervous system cannot be too sensitive, too highly strung, too ready to receive impressions." Mr. Hambourg's use of the term "nervousness" seems here to carry a double meaning, but it is sufficient for my present purpose to take in the ordinary sense his statement that "nervousness comes later"—that nervousness is inevitable.

Probably the average concertgoer, listening to the great artists, never for a mo-

ment dreams of their being nervous. Why should they be nervous? They have faced audiences of all kinds, all round the world; their technic is admittedly supreme. Why, then, should they suffer in the slightest degree from what the Germans call "lamp-fever?"

That most of them do suffer is a well-known fact. D'Albert softly whistles to cover his nervousness before a recital. Even Paderewski, I have read, "shakes like an ague" before going on to the platform, though once at the keyboard, entire forgetfulness of surroundings comes to him. In one of his letters von Bülow refers pathetically to "the abominable fright which prevented me from playing as well as I can play." The story is still told in Leipzig of a pianist who broke down through sheer nervousness at a Gewandhaus concert, and who attended subsequent concerts in the same hall attired in mourning. As

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he generally sat in the front row he became a distressingly depressing object to the soloist of the evening.

A nervous pianist, playing the bass in a four-hand piece, has been known to put his foot on the *primo's* foot and tread it vigorously, under the belief that he was manipulating the pedal! Rubinstein was always more or less nervous; and it is well known that Henselt abandoned concert playing because he could not get over the same "shaky" feeling. Even Chopin detested playing in public because, as he put it, the very breath of the audience stifled and intimidated him.

The modern practice of playing from memory has no doubt accentuated the nervousness of performers. The pitiful spectacle of a soloist completely overcome by a lapse of memory while playing with an orchestra is happily rare. But it has happened more than once. It happened not so long ago to an eminent Russian pianist (a lady) at Stuttgart. She was down to play a certain concerto with the orchestra. The conductor advised her to keep the music before her, but she scouted the idea. Alas! when the performance was in progress her memory completely failed her. She plunged about hopelessly and painfully; then came silence. The all but unprecedented alternative of beginning over again followed. This time she scurried through, but omitted the cadenza; and, with rare command, the conductor brought his band "home" in safety. Unaccompanied pianists can retrieve such results of nervousness in various ways. Planté once had the misfortune to forget part of a Beethoven sonata at a concert in Berlin. He took it very calmly—rose from the piano, made a neat little speech, and then sat down and performed the work superbly, without a slip.

There is a deep-rooted idea among singers that players have the advantage of them in this matter of nervousness. They fancy that the muscles of the fingers are less susceptible to nervous influences than the vocal cords. As a matter of fact, however, the demands on the mental and physical capabilities of the player are far more exacting and continuous than with the singer. The sudden chill in the hands and stiffening of the fingers, or the unexpected out-

break of perspiration, causing a swelling of the hands, are sources of nervousness of which the vocalist has no practical experience. And then, of course, if a singer is on the stage, the progress of the action lifts the artist more readily out of self-consciousness than is possible with the player.

Can any counsel of real practical service be offered to nervous performers? I am afraid not. A certain measure of nervousness seems to be inseparable from the artistic temperament. If you are "not in the least nervous," as the saying is, you are likely to be a cold, stolid, self-satisfied, cocksure person, who will leave your audience as cold and stolid as yourself. In order to play or sing so as to get at the heart and soul of your listeners, a certain anxiety and excitement seem needful. Those whose conscious superiority is such as to maintain a perfect equilibrium under all conditions never have been and never will be numbered among the greatest factors of the concert room.

But a few obvious hints may be added. In regard especially to the pianist, the most reliable protective is solid technical skill and a cultivated memory. Imperfect memory will often, as I have shown, serve the player the most unexpected pranks. Do not imagine, therefore, that you know a piece when you can play it with apparent perfection by yourself. To play it in public you have to know it ten times better, and yet a hundred times better. It is like Schumann's directions when he wanted a tremendous *forte*. "As loud as possible," he first wrote, and followed that by "still louder!"

Liszt as a Smoker

[From the London Chronicle]

Liszt was a dry smoker of a peculiar type. Massenet, who knew him well in his later years tell us that Liszt could not play unless he had a cigar in his mouth, which he never troubled to light. He would sit down to the piano with a cigar between his teeth and keep munching it all the time he played. When the cigar was quite eaten up the Abbé would rise from the instrument exhausted.

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NEXT SEASON NOW CHICAGO'S INTEREST

Musical Activities Confined to Preparations for Coming Year of Opera and Concerts—Van Vliet Concludes Successful Cincinnati Engagement—Rosa Olitzka with Canadian Opera—Chicago Composers to Be Represented on Local Symphony Programs

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, July 12, 1913.

THOUGH there are no visible signs of activity in musical circles in Chicago at present, under the surface, however, much is being done in preparation for the coming season in grand opera, concerts and recitals. Cornelius Van Vliet, the Dutch violoncellist, has just completed a two weeks' season in Cincinnati, where, in company with Yanina Butkiewicz, interpretative dancer, Edith Roberts, soprano, and Lena Palma, pianist, he has had a very successful concert engagement. He contemplates a busy season, including short tours as soloist with some of the principal middle West orchestral organizations.

Rosa Olitzka, the Chicago contralto, as mentioned exclusively in *MUSICAL AMERICA* last week, has just signed a contract with Max Rabinoff, general manager of the National Canadian Opera Company, for eighteen weeks. She will have the privilege of fulfilling all of her concert engagements both under R. E. Johnston and Ernest L. Briggs. Mr. Johnston has already booked her for a number of very important engagements, including one for a concert at Boston on August 18, and she will also sing again at the Ocean Grove festival as in former years. Among the rôles which she will sing with the Canadian Opera Company are *Ortrud* in "Lohengrin," *Laura* and *La Cieca* in "La Gioconda," *Dalila* in "Samson et Dalila," *Fides* in "Le Prophète," *Amneris* in "Aida," *Asucena* in "Il Trovatore," and the title part in "Orfeo," by Gluck.

The Chicago Symphony Orchestra, it is understood, will continue its policy of presenting compositions by American composers, and among them several Chicago writers, who have not had representation on the programs in previous seasons, will find a place the coming year. There will also be several soloists among the resident artists of the city.

Concerts at the University of Chicago are attracting the usual out-of-town clientele, and this week the Coburn Players are giving a series of Shakespearean dramas at the Scammon Gardens.

Tuesday evening last, Gilbert Murray's translation of "Iphigenia in Tauris" was given in Mandel Hall.

Beginning this Saturday evening, Ruth St. Denis will replace the Baroness Von Rottenthal as the interpretative dancer at Ravinia Park and will continue for two weeks. It is understood that this is the first engagement which Miss St. Denis has accepted for performances in the open air.

Liszt's Thirteenth Psalm will constitute the principal number of the second orchestral concert given under the present Summer series at the University of Chicago in Leon Mandel Hall on July 30. The Chicago Symphony Orchestra, under Frederick Stock, and a chorus of fifty mixed voices, will be enlisted in presenting this work.

Students of the School of Opera of the Chicago Musical College, assisted by Lathrop Resseguie, of the Faculty, presented the second act of "Carmen," by Bizet, and the third and fourth acts of "Romeo and Juliet," by Gounod, at the Ziegfeld Theater last Tuesday evening. The performance was under the direction of Burton Thatcher. Mr. Resseguie, who made his debut on this occasion, sang *Romeo* and disclosed a lyric tenor of excellent quality.

Ruth Lowenberg was the *Juliet* and she also had many opportunities to display her refined soprano voice. "Carmen" brought forth Rosemarie Blain in the title rôle,



Left to Right: Edith Roberts, Lena Palmer, Cornelius Van Vliet and Yanina Butkiewicz

F. A. Corlett as *Don José*, and Gertrude Hecht as *Mercedes*. The large audience rewarded the young operatic aspirants with many bursts of applause. A. Leon Bloom supplied the orchestral parts at the piano for the "Carmen" excerpt and Sol Alberti served in the same capacity for "Romeo and Juliet."

CHORUSES AT WILLOW GROVE

Philadelphia Singers Appear in Victor Herbert's Splendid Programs.

PHILADELPHIA, July 14.—Victor Herbert's Orchestra, now on its second week at Willow Grove, continues to be the principal musical attraction here.

Thousands of Philadelphians spent afternoons and evenings at the park last week to enjoy the Herbert programs.

The orchestra was supplemented on Thursday afternoon and evening by the United Singers of Philadelphia and the Ladies' Festival Chorus. The orchestra accompanied the large body of singers, who were under the direction of Emil F. Ulrich.

Helma A. Fritz, a young soprano of Oak Lane, Pa., was the soloist. At the afternoon concert she sang an aria from "Freischütz," "How Nearly I Was Sleeping," in a most pleasing manner. Her song for the evening concert was the finale from Mendelssohn's unfinished "Loreley," and she responded with several encores.

The singers were assembled on an enlarged platform in the large auditorium. The orchestra opened the afternoon with Weber's "Oberon," the vocal festival beginning with the "Bridal Chorus," from "Lohengrin," sung by the women. In the evening the Ladies' Festival Chorus sang Elgar's "The Snow" and other offerings. A heavy thunder storm which broke over

the park towards the close of the Saturday afternoon performance caused many more to seek the protection of the auditorium, with the result that all available seats and standing room were exhausted.

S. E. E.

Chicago Band Plays Opera Excerpts in Civic Concert on Lake Front

CHICAGO, July 7.—One of the most worthy of Chicago's civic enterprises connected with music is the system of band concerts given under the auspices of the Chicago Band Association, which maintains one of the best of these musical organizations. This is conducted on a plan which does not anticipate profit and supplies popular concerts to the general public for very small admission fees or none at all. The band is directed by William Weil, and a concert was given on Wednesday evening, July 9, in Grant Park on the lake front. The South Park Commission has erected a band shell on the lake front at Grant Park, specially for the use of the Chicago Band, and seats are furnished for several thousands. These concerts will be given during July, August and September. Wednesday's program contained the following:

March, "Chicago Band," by Guentzel; Wagner's "Rienzi" Overture; the "Hallelujah Chorus" from Handel's "Messiah"; melodies from "The Spring Maid," Reinhardt; excerpts from favorite classics, arranged by Tobani, including "The Queen of Sheba," by Gounod; "Tannhäuser," Wagner; selections from the "Nibelungen Ring," by Wagner; "Pagliacci," by Leoncavallo; "Invitation to the Dance," by Weber; "Cavalleria Rusticana," by Mascagni; the Second Rhapsody of Liszt; Strauss' "Blue Danube" waltz, and the symphonic intermezzo, "America," by Ragone. M. R.

Rosenfeld Lecture and Joint Recital in Day's Schedule of Chicago Schools

CHICAGO, July 7.—A Wagner lecture and a joint recital comprised the musical events of Saturday in Chicago. The lecture on Wagner's music drama, "Tristan und Isolde," was given in the morning at the Ziegfeld Theater by Maurice Rosenfeld. Mary E. Highsmith, dramatic soprano, and Sol Alberti, pianist, assisted Mr. Rosenfeld with musical illustrations from the drama. All are members of the faculty of the Chicago Musical College, and this is one of the series of lectures given during the Summer season by this institution.

At Kimball Hall, under the auspices of the American Conservatory of Music, Edna Cookingham, pianist, and Charles LaBerge, baritone, gave a joint recital. Beethoven's "Appassionata" Sonata and pieces by Liszt and d'Albert were interpreted by Miss Cookingham, and two groups of modern songs, including "The Asra," by Rubinstein, and Schubert's "Der Doppelgänger," were presented by Mr. LaBerge. Esther Hirshberg was the accompanist.

A Moscow Verdict on Hofmann-Busoni Controversy

The long raging dispute as to who is the greater pianist, Josef Hofmann or Ferruccio Busoni, has been settled by a Muscovite critic, whose pronouncement, according to Philip Hale of the Boston Herald, has been accepted as sound by the music-loving people of Moscow. Hofmann, this critic says, is the direct heir of Liszt; for Hofmann, like Rubinstein, holds to the belief of giving from the heart in order to reach the heart; Busoni follows Liszt, who had for his motto, "to reason by means of reason."

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NEW SEATTLE CONDUCTOR

Tonning for Choral Society—Music Teachers Meet

SEATTLE, July 8.—The German-American Choral Society, a mixed chorus of about forty voices, has recently secured Gerard Tonning for conductor and is preparing for a concert in September and to take thereafter a more prominent part in local musical activities. The society will not attempt oratorio but will confine itself to cantatas, lieder and smaller choral works. It is to be congratulated upon its choice of Mr. Tonning, who is a well-trained, able musician of wide experience in choral work.

Another good musician has been added to the local force through the success of the First Presbyterian Church in securing Bruce Gordon Kingsley as organist and choir director, to succeed Dr. Frank Wilbur Chace, who resigned to accept a position in the East a short time ago. Dr. Kingsley was Frederick Archer's successor at Alexandra Palace in London and is known as a lecturer on Wagnerian Opera.

The fifth annual convention of the Northwest Music Teachers' Association will be held here July 14 and 15. The opening session will be held Monday morning at ten o'clock; at twelve there will be an organ recital at the Plymouth Congregational Church by Elias Blum, of Walla Walla, Wash.; at two-thirty, the second session, and at eight-thirty a banquet at the Hotel Washington Annex. The next session will be held at nine-thirty Tuesday morning, followed by an organ recital at twelve o'clock by Judson Waldo Mather at the Plymouth Congregational Church. The closing session will be held in the afternoon and a grand concert will be given in the evening at the Plymouth Church. A large attendance is expected.

F. ADALBERT REDFIELD.

Fritzi Scheff's "Mlle. Modiste" Company Stranded in Chicago

CHICAGO, July 9.—At the close of last night's performance of "Mlle. Modiste," in which Fritzi Scheff is appearing as the star, Manager George Anderson announced that the company would abandon its engagement in Chicago next Saturday evening. "We shall be unable to pay salaries from then on," he said. "When we leave Chicago we shall try to struggle back into New York, playing in such cities as we can between here and there. We should like you all to accompany us, but we cannot guarantee expenses. Those of you who are willing to pay your own traveling expenses on the chance that they will be refunded by the company are invited to go along." The principals' salaries were discontinued last week.

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TWO COMPANIES WANT DALLAS OPERA SEASON

New Canadian Organization Jostles
Chicago Managers for Place in
Promising Field

DALLAS, TEX., July 10.—Grand opera prospects are being discussed here with more than customary animation, owing to the competition which has sprung up between the Chicago Grand Opera Company and the new National Grand Opera Company of Canada to secure the contract to hold performances in Dallas in 1914. J. E. Baker, representative of the latter company, has come to make an offer to the grand opera board.

The National Grand Opera Company is to give performances at his Majesty's Theater, Montreal. Among its well known singers are said to be Leo Slezak, Marie Rappold, Gerville-Réache, Fremstad, Gadski, Melba and Helen Stanley. This company's Western tour will extend to Denver, then to Dallas for a week, in event of securing the contract, and thence to the coast and as far north as Seattle and towns in Western Canada.

R. N. Watkin, chairman of the opera board, favors the Canadian company, it is believed. Many local patrons are impressed by the statement that the company engaged the very finest artists. Considering the fact that Dallas was obliged to throw out special inducements to get the Chicago company to come to Texas in 1913, the success of the latter venture and the present competition of the two opera companies are evidence of an approaching opera boom of no mean proportions.

MILWAUKEE SINGERS HOME

Return from Europe Laden with
Trophies of Their Skill

MILWAUKEE, July 9.—After having traveled through Germany and Austria on a nine week's singing and sightseeing tour fifty-seven of the 200 members of the "Deutschland Reisegesellschaft der Milwaukee Sänger" returned to Milwaukee early on the morning of the Fourth, greeted by several hundred relatives and friends. Prof. D. C. Luening, president of the society, Director Ernst Karl, Secretary William Grotelueschen and Financial Secretary Frank Muth headed the party. As trophies of the trip the returning tourists brought back ten laurel wreaths, a handsome medalion and diploma, the gift of the city of Vienna, and an art vase from Munich.

Only two incidents marred the pleasures of the trip. Rudolph Heger, of Jefferson, was taken seriously ill aboard the ship three days out. At New York he was removed to St. Mary's Hospital, where he died. At Hanover H. P. Schnetzky, a Milwaukee architect, was taken ill. He is spending a few weeks in Egypt.

"Regimental music and artillery salutes were but a part of our greeting," said Mr. Grotelueschen on his return. "When we emerged from train sheds we found ourselves up against a solid phalanx of local singing societies. We won our audiences over immediately when we told them that our songs came from homesick hearts that longed for one more glimpse of the Fatherland." M. N. S.

ALDA TO SING IN BOSTON

Will Be Heard as "Eva" in "Meistersinger"—Also Engaged for Chicago

Frances Alda has been engaged to sing *Eva* in the first production of "Die Meistersinger" at the Boston Opera House next Winter, and has also been engaged to sing at a series of performances with the Chicago Opera Company.

Mme. Alda will return early in the Fall from Paris, and begin her concert tour under the management of R. E. Johnston in October in San Francisco. She will be assisted by Frank La Forge, the pianist, and Gutia Casini, the Russian 'cellist, who were brought to this country last Winter by Mme. Sembrich. Mme. Alda's New York recital will take place at Carnegie Hall November 25.

Mme. Sturkow Ryder Plays Before and
Addresses Indiana Teachers

CHICAGO, July 12.—Theodora Sturkow Ryder, one of the best known pianists in the Middle West, has returned to Chicago after winning laurels as a soloist at the Indiana State Music Teachers Convention. She was hailed as one of the most brilliant pianists ever heard in that state. She appeared also in the rôle of lecturer, speaking extemporaneously on the subject of "Memory." She urged the teachers to give their students a thorough foundation of elementary harmony.

PRIMA DONNA HER OWN WAITRESS



Yvonne de Tréville at Santa Barbara

LOS ANGELES, CAL., June 25.—

Yvonne de Tréville, the prima donna, who is taking a trip of discovery in the West, had a surprise in Los Angeles recently. She has been here two or three days, received considerable social attention and decided to look the town over. Stopping at a handsome restaurant, she went down the aisle until she found herself roped off from the tables and in line with a score of hungry persons. On inquiry, she was told to take a waiter's tray, select her dishes and silverware, make her choice of food from the cooking tables and carry it to any table she liked. This was a new one on the prima donna, but she proceeded to hustle about like a waitress in a quick-lunch room. Unlike William Shakespeare, when he discovered one of the Los Angeles "cafeterias," she did not refuse to help herself, but considered it fun. Shakespeare, it is said, declared flatly that he wasn't a "waiter-fellah."

"It was a new experience for me, and I thought it amusing; but I don't know that I would like it for steady diet," said Miss de Tréville.

"I have enjoyed my trip westward immensely. Though an American, I, like many others, saw Europe first, and am only now getting acquainted with my own country. What a lot of musical people there are! I never heard a better male chorus work than that I heard from your Ellis Club, at the Auditorium, the other night. True, I have heard many bigger ones, but the shading, the balance of tone, and the climaxes, with Mr. Hastings at your big organ, were splendid. I wish my friends in the East could hear Mr. Poulin's chorus. They tell me the Ellis Club was organized twenty-five years ago. Think of that 'way out here!'"

Miss de Tréville is combining business with pleasure, in acting as the wholesaler of her recitals for next season. She decided to see the local managers herself, and book her own tour. L. E. Behymer will manage her Los Angeles engagement.

"Really, I don't know whether I am an artist, a business woman or a tourist," she declared. "If I don't look out, I shall develop into a society butterfly, especially since I have made so many charming friends in Los Angeles. Truly, the hospitality and the scenic beauties here are enough to entice one from either art or business."

Miss de Tréville has been entertained by Mrs. E. J. Marshall, wife of a local banker; Mrs. W. H. Jamison, who was recently prominent in arranging for the next meeting of the Federation of Women's clubs at Los Angeles, and Mrs. L. J. Selby, one of the leading contraltos of Southern California.

The soprano is arranging a Western tour that will include twenty-five recitals at prominent points. She is expected to sing in Los Angeles next February. W. F. G.

Parlow Recital and Big Melba-Kubelik
Concert for Dallas, Tex.

DALLAS, TEX., June 30.—Certain musicians in this city, through the Southwestern Concert Direction and the Orchestral Leaders' Association of Dallas, have made arrangements with Manager Loudon Charlton of New York City for the appearance here of Kathleen Parlow, the noted violinist, in December; and the Melba-Kubelik combination in a giant concert at the Coliseum, some time in the middle of February, with the local orchestra of fifty pieces. A large subscription has already been received. A. W.

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LOS ANGELES CLUB HAILS SINGERS OF TWO DECADES

Ellen Beach Yaw and Emma Thursby
as Honor Guests at Gamut Dinner—
New Officers for Lyric Club

LOS ANGELES, July 7.—Two prominent sopranos of different decades dined together in unity at the Gamut Club last week. They were Emma Thursby, who was in the prime of her public career some twenty years ago, and Ellen Beach Yaw, in her prime now. Thus flanked by noted singers, President Blanchard conducted the monthly feast of the Gamut Club to a belated conclusion.

The program was given a patriotic coloring, due to the adjacent Fourth of July, and Chorister Dupuy led in patriotic songs. Seward Simon made a fifteen minute "Fourth" oration which was polished in oratory and full of patriotic thought. Miss Yaw was introduced and sang a verse of her "California" and her "Lark" song, the latter at the request of one of her veteran literary admirers. Miss Thursby was greeted by as fervent applause as is heard in that hall, especially from those who knew the musical stage twenty-five years ago. Miss Thursby contented herself with a simple acknowledgment of the greeting.

W. C. Mills, of Washington, D. C., sang "O Golden Sun," by Grace Freeby, who accompanied him at the piano. Olga Steeb, the Los Angeles girl who last year played nine concertos in three concerts in Berlin, played the Liszt arrangement of the Mendelssohn "Wedding March," Margaret McGee, a lass of perhaps fifteen, whistled several melodies, and Miss Grierson, of Australia, gave a song number, as did Mme. Delmare, of Berne, Switzerland. Local young women were heard in trio, duet and in piano and violin numbers. Author Charles F. Lummis was called out and made one of his happy impromptu speeches, closing the program.

At a meeting of last week officers were elected by the Woman's Lyric Club for the ensuing year, as follows: President, Mrs. Henry P. Flint; vice-president, Mrs. John W. Thayer; secretary, Mrs. J. K. Moise; financial secretary, Mrs. W. D. Wetmore; treasurer, Mrs. John R. Mathews; librarians, Mmes. Percival and Collier. The directors of the club are Mmes. Geo. Sloan, M. W. Whittier, Wm. H. Jamison and J. W. Eccleston. The music committee is made up of Frieda Peycke, Isabelle Isgrig and Mrs. R. C. Wilson, and the voice committee of Mmes. G. D. Viera, Geo. McIntyre and Carl Johnson. J. B. Poulin will continue as musical director and Mrs. Henning Robinson as accompanist.

The local Turnverein returned from the National Turnfest, at Denver, laden with honors. Henry Schoenefeld, the composer, led the singing section of the Los Angeles Turnverein Germania to victory, winning the first prize. Chicago Turners were given an equal rank and prize. The distance precluded a full representation going from Los Angeles. The local Germans will now give all their energy to preparations for the International Turnfest to be held here in 1915. It is expected that a chorus of 3,000 singers may be gathered at the local stadium at that time. W. F. G.

Berlin is to hear Fécier's "Monna Vanna" this Summer for the first time.

Willy Hess's quartet will give another series of four chamber music concerts in Berlin next season.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

RUDOLPH GANZ, the eminent Swiss pianist, who has for many years been a favorite with American audiences as well as with those on the other side of the Atlantic, has on his American tours been unusually modest about playing his own compositions. Those who have attended his recitals have only occasionally heard him play an encore which was unfamiliar to them and which proved on closer investigation to be one of his own shorter pieces.

In his orchestral engagements he has not played his Concertstück nor has he given a performance of his Variations on Brahms's "Der Schmied," a work which the present writer enjoyed the privilege of hearing him play privately this last Winter. The latter work is one of the finest piano compositions of modern times, and it is to be hoped that Mr. Ganz will keep his promise and play it for us on his next American tour.

Mr. Ganz is a composer of undoubted merit. In fact, his music is to be ranked with the best put forward to-day. It represents the most dignified type of piano music and proves conclusively that the contention that real piano music is not being written to-day is unfounded.

Particularly interesting are three sets of his shorter piano compositions, the first two of which appear from the press of Ries and Erler in Berlin, and the last from Rozsavolgyi & Co., in Budapest.*

Vier Klavierstücke, op. 14, include a charming "Wellenspiel," a Menuett and Melodie and an "Etude-Caprice." The last will not only repay careful study for concert use but possesses beauties such as few compositions in this form have.

Under the title of Vier Klavierstücke, op. 23, come four more compositions, "Heldengrab," "Intermezzo," "Im Mai" and "Tanz," works that are riper and more ma-

ture both in content and handling. The first, "Heldengrab," is a *funèbre* movement, so exalted in spirit that one is moved to compare it with the greatest dirges which have been written in the history of music. Breadth and a reaching up are expressed in every measure; the main subject, given out *forte* in the low register of the instrument in sombre D Minor at the beginning is masterly. Mr. Ganz builds it up with power, using hollow chords, their thirds omitted, interrupted by dissonant figures, adding gradually to his structure until he reaches his climax, *fff, marcato*. Then comes a theme which compares favorably with the first theme, and Mr. Ganz has harmonized it superbly. After this is fully stated the opening subject returns, *piu piano*, and the composition closes calmly in major mode. It is an extraordinary composition, one that leans on virtually nothing that has been written by composers of an older day. Original it is in every way. "Heldengrab," in English "The Grave of a Hero," is what the composer has called it; like the sublime music in "Götterdämmerung" after the death of Siegfried it is not a dirge of sadness or lamentation. It is the expression of triumph in death, the victory of a hero, a Siegfried perhaps, conquering even the inevitable.

There is an indescribable loveliness in the Intermezzo, which, in Andantino, A Minor, runs along with a haunting strain. "Im Mai" has a most individual figure given out over a bass fifth and a middle section of equal imaginative beauty. The "Tanz" is brilliant, a *Presto* movement, with unison passages that fairly dazzle the hearer.

Still more recent is the final set of Vier Klavierstücke, op. 24, including "Sara-bande," "Sérénade," "Bauerntanz" and "Felsenweg." In the first Mr. Ganz has taken the old dance-form and has infused it with modern thematic material and correspondingly modern harmonies, dressing it as the musician of to-day feels rather than in the manner which seemed natural to Bach and Handel. The Sérénade is captivating, its melody in the bass played by the right hand and the left hand marking out a guitar-like accompaniment. The "Bauerntanz" is rollicking, with its typically peasant melody and its effectively employed fifths, which have a *raison d'être*. A breath of modern France is noted in the harmonic plan, though it is so managed that it seems to fit in happily with the other material. "Felsenweg," with its arpeggios, running from treble to bass, is surcharged with poetic fancy and worthy of careful examination.

Viewed from the standpoint of the hyper-critical—and few modern compositions can stand so powerful an examining light as this—Mr. Ganz's pieces are great works. They reveal the most important requisite for composition, namely, inspiration, a fecundity of ideas and a musicianship in every case of the highest order. His imagination is that of a poet who feels every slight detail in the process of composition. Harmonically he is a path-breaker; he avoids the obvious—for which he is to be congratulated—and seeks out the new and untraveled in his works.

Pianists, both those who perform on the concert platform and those who devote their time to the instruction of young musicians, should add the name of Rudolph Ganz to their list of composers. Long

since have they recognized in him one of the most interesting piano virtuosi of the day. An examination of his music will convince them that as a composer he is quite as formidable.

Several of the pieces are inscribed to his American pupils, among whom are included Carolyn Cone, Edith Noyes Green, Alice Eldridge and Charles Haubiel.

* * *

THOSE organists who in the last decade have familiarized themselves with the music of Cyril Scott have scarcely expected that even an enterprising publisher would conceive Mr. Scott's music as suitable for their instrument. And yet the unexpected has happened, for from the press of Elkin & Co., London, represented in America by the house of Ricordi, comes an album of six pieces of the young English "ultra," transcribed for the organ by one Arthur W. Pollitt.†

The feelings of those who have studied the piano compositions of Scott carefully have been concerned with his idiosyncrasies in the matter of endings and the like. If he can avoid it he never resolves his endings but will leave you standing sky-high, with your feet resting on nothing at all. This kind of thing is really not objectionable on the piano, where one has a "sostenuto-pedal" which blends, but on an instrument like the organ it is quite different. Accordingly, Mr. Pollitt, to whom fell the lot of setting these Scott pieces for the organ, was wise in choosing some of the earlier and less radical compositions. The six pieces which appear are "Vesperale," "Alpine Sketch," No. 2, "Chansonette," "A Song From the East," "Solitude" and "Berceuse," and they have been transcribed with taste and discretion. The "Chansonette" is quite MacDowellish in its melodic inflections; its harmonization is very free and it is a piece of great charm. The same may be said of the "A Song from the East," which will also be very effective on the organ.

It will be interesting to note whether American organists, who are far more conservative in their taste than any other class of American musicians, will accept these transcriptions of this gifted young British composer, who is a figure of a peculiar and individual stripe in to-day's musical world.

* * *

THE new publications of the Clayton F. Summy Co., Chicago, Ill., are unusually interesting, including several works of rare excellence. Finest of all is a Suite for the Organ (In Miniature), by Eric Delamarter, cast in three movements, Prelude, Adagietto and March, all of which are worthy of careful examination. The music critic of the Chicago *Inter-Ocean* has contributed in this suite, which is modestly (and quite unnecessarily) called "in miniature," one of the best extended compositions for the organ in recent years. There is an ingratiating flow of melody in the

†"VESPERALE," "ALPINE SKETCH, No. 2," "CHANSOINETTE," "A SONG FROM THE EAST," "SOLITUDE," "BERCEUSE." Six Compositions by Cyril Scott. Transcribed for the Organ by Arthur W. Pollitt. Published by G. Ricordi & Co., New York. Price \$1.00.

‡SUITE IN MINIATURE. For the Organ. By Eric Delamarter. Price \$1. FANFARE. For the Organ. By T. Carl Whitmer. Price 60 cents. "SERENADE ORIENTAL," "AUTUMN." Two Compositions for the Piano. By Carl Fallberg. Prices 40 and 50 cents each, respectively. "THE JUGGLER." For the Piano. By N. Louise Wright. Price 60 cents. "THE PILGRIMAGE." Song for a Medium Voice. By Arthur Dunham. Price 50 cents. "THE CLOCK." Song by Natalie Whitted. Price 30 cents. "THE NEW JERUSALEM." Sacred Song for a High Voice. By Louise R. Waite. Price 50 cents. Published by the Clayton F. Summy Co., Chicago, Ill.

first half of the Prelude, while the second part is a worthy example of beautiful free polyphonic writing in which the voices are woven with skill. Brahmsian feeling comes forward in the Adagietto, which is a charming movement; Mr. Delamarter apparently knows the Intermezzi of the composer of "A German Requiem," and though there is nothing in this movement that recalls actual melodic phrases of the German master, the movement possesses quite the atmosphere associated with them by "Brahmsianer." The March is perhaps less distinctive, thematically.

Mr. Delamarter's writing shows great erudition and a complete sense of what is effective on the organ. The suite should meet with the approval of concert organists everywhere.

A "Fanfare," by T. Carl Whitmer, is included in the new organ issues of this house. It is built on ordinary lines and is without distinction. As a postlude in the service it may have a place.

For the piano there are a haunting "Serenade Oriental" full of exotic touches and "Autumn," by Carl Fallberg, short pieces that are worthy of a place in the recital program. Mr. Fallberg avoids the commonplace most successfully and his compositions show cultured taste and a knowledge of how to express his ideas to good purpose. A *salon* piece, "The Juggler," by N. Louise Wright, dedicated to Josef Lhévinne, will serve as good teaching material for advanced pupils.

Arthur Dunham, favorably known as a concert organist, has made a remarkably fine setting of Edwin Markham's poem, "The Pilgrimage." It is for a medium voice and has been sung by Charles W. Clark on his recital tours, both here and abroad. Such a poem as this one of Mr. Markham's cannot fail to inspire a creative musician. Mr. Dunham has risen to the occasion and written a truly notable song, one that will not fail to win the admiration of all singers whose musical appreciation is well developed. Mr. Dunham has had something to say and has said it most convincingly.

A little song on the single tone E is "The Clock," by Natalie Whitted. Price. "The New Jerusalem," a sacred song, of mediocre character, by Louise R. Waite, is also issued.

* * *

THE Ditson press has published a "Sabbath Morning Service for the Synagogue," composed by James H. Rogers, the Cleveland composer. In the octavo edition of "music for schools" there are Frank H. Brackett's "Little Boy Blue," arranged from the song of the same name by the composer, and Frederick V. Streeter's "Farewell Dear School."

New sacred songs are William Arms Fisher's "Seek Ye First the Kingdom of God," a splendid composition worthy of the serious attention of choirmasters and singers throughout the country, the low voice edition of George B. Nevins' "Jesus, Word of God Incarnate," C. W. Henrich's "The Shadows Lengthen," Alfred G. Robyn's "The Call of the Saviour," Bradford Campbell's "Guide Me, O Thou Great Jehovah," and Alfred Wooller's "The Homeland."§

* * *

THE Oliver Ditson Company has made several additions to its popular series called the "Ditson Edition." Czerny's "Preliminary School of Finger Dexterity," op. 636, and "The Art of Finger Dexterity," op. 740, edited by Clemens Schultze; Köhler's "Practical Method for the Piano," op. 249, edited by L. E. Orth, and two Streabogg albums, of "Twelve Very Easy and Melodious Studies," edited by Karl Benker, are brought out in attractive editions.|| A. W. K.

§"SABBATH MORNING SERVICE FOR THE SYNAGOGUE." For Mixed Voices with Organ Accompaniment. By James H. Rogers. Price 50 cents. "LITTLE BOY BLUE." Part-Song: for School Use. By Frank H. Brackett. Price 8 cents. "FAREWELL, DEAR SCHOOL." Part-Song for School Use. By Frederick V. Streeter. Price 10 cents. NEW SACRED SONGS FOR A SOLO VOICE. Published by the Oliver Ditson Company, Boston, Mass.

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WEINGARTNER'S FIFTIETH BIRTHDAY OBSERVED IN VIENNA

Anton Door, Now Eighty, and Malvine Brée Also Honored—Hofoper's Fall Performances Announced

VIENNA, June 27.—The fiftieth birthday of Felix von Weingartner was observed by Vienna friends and admirers, who placed a memorial tablet on the composer's birth house in Zara, Dalmatia. The tablet is of white Italian marble and the inscription in gold Italian letters runs as follows: "Felix Weingartner, Prominent Composer and Musician, Was Born in This House on June 2, 1863. Erected in Celebration of His Fiftieth Birthday by His Vienna Friends With the Consent of His Fellow Townsmen."

On the evening before the unveiling, a festival concert, arranged by the Philharmonic Society of Zara, took place in the Teatro Verdi. An introductory address by the poet Spiridon Valles depicted in glowing colors the life and work of Weingartner, his prominence in music, and the pride Zara felt in her famous son. Thereupon, Weingartner's symphonic poem, "King Lear," was finely performed by full orchestra, followed by his symphony in G Major. A choir of one hundred voices sang his "Traumnacht" with splendid effect, and Professor Nardelli interpreted three of his songs. All of the compositions were received with enthusiastic applause.

On the next day the tablet was solemnly unveiled in the presence of all the notables of the town. They were in holiday dress, the streets everywhere were hung with flags and greens, and the house itself was resplendent with bunting. On behalf of the Vienna committee a representative gave the tablet into the keeping of the city, and the burgomaster, Dr. Ziliotto, accepted the charge in a few well chosen words. He sent a telegram to Weingartner, reporting the event, transmitting cordial greetings from his fellow townsmen and expressing the hope that Zara might soon welcome him.

The telegram found the composer in his home on Lake Geneva, where several hundred congratulatory messages had already been received, among them good wishes from Director Gregor of the Hofoper, the *Gesellschaft der Musikfreunde* in Vienna, the soloists of the Hofoper, and the Johann Strauss Memorial Committee. The chief of the Philharmonic Orchestra, Violoncellist Markl, presented a baton to Weingartner on behalf of the orchestra. A committee has been formed in Vienna for the celebration next fall in Vienna of Weingartner's birthday, its chief event to be a concert by the Philharmonic Orchestra on October 26; the net proceeds of this will go to swell the Philharmonic pension fund.

Door Shuns Ovations

In June another Austrian musician of note, the pianist Anton Door, reached his eightieth year. Like his friend and colleague, Julius Epstein, who attained this patriarchal age last Summer and quietly left Vienna to avoid the rush of congratulatory visits and demonstrations, Door also resorted to flight from ovations. But he could not escape the avalanche of letters and telegrams that poured in. Like Epstein, he belongs to the older school of musicians, but, unlike him, he always felt drawn to the newer composers and was one of the earliest to play and popularize Brahms, Tchaikowsky and Saint-Saëns, some of whose compositions he



Vienna's New Konzerthaus Now Approaching Completion

was the first to play in public. After years of travel, in which he reaped laurels as a pianist, especially in northern Europe, he long held an official musical position in Russia, replacing Nikolaus Rubinstein, brother to Anton, as master of the highest class in piano playing at the then newly founded conservatory at Moscow. After ten years of work abroad, he received a call to his native city Vienna, and for thirty years filled a position at the conservatory there. Upon the establishment of the Meisterschule at this institution, both he and his colleague Epstein were passed over with utter disregard. Both took their resignation with offended pride. What firmness of character this betokened can only be fully appreciated if it be borne in mind that in all these years, from pure devotion to his work, Door had never taken opportunity to provide for old age by seizing any of the chances of gain, of which so many in the shape of concert tours came his way. At the very time of his call to the Vienna conservatory he gave up a projected tournee with Sarasate in order that he might devote his entire time and energy to his duties. The salaries then paid were beggarly enough. He did not dream of such interrupted instruction as now occur in this very Meisterschule, the establishment of which drove him into premature desuetude. Of Door's many pupils Adele Margulies of New York, Förster of Paris, Benno Schönberger and Geisler-Schubert of London, are known all over the world, while such men as Felix Mottl and Alexander von Zemlinsky studied the piano with him.

Frau Brée's Career

After spans of time such as fifty and eighty years, twenty-five seems a small figure; but it means a great deal when it denotes the years of highly successful work as instructress that Frau Malvine Brée has just completed as first assistant to Leschetizky and head of a piano school of her own. On the occasion of her quarter century jubilee she received a congratulatory letter from the professor, who was her own teacher, in which he expressed in cordial terms his appreciation of her work. She has guided hundreds along the difficult path to fame, and it is safe to say that there are few cities in America where no past pupil, gratefully cherishing her memory, has not made her name known in musical circles. No wonder she is forced often enough to refuse even gifted pupils, and she herself now employs assistants in the method of which her well-known book is so excellent an expounder. The annual examination of her classes was held on Wednesday in the professor's spacious music rooms, and he beamed approval throughout the performances of the pupils. A particularly interesting feature was the

playing of Herr Josef Teutsch, who is under the tuition of Frau Brée's assistant, Fanny Moscovitz, many years his junior; for Herr Teutsch is fifty, if a day, and his hair is but little less silvered than is that of the professor, who attentively followed his playing from his seat at the neighboring piano. Herr Teutsch occupies a high position in the Austrian civil service, but finds time to practice diligently his favorite pursuit and even to compose; for he played some finger exercises and an étude of his own.

The little American girl, Hilda Taube, is a pupil of Frau Brée, and she bids fair to be another of those whom she will have led to fame. On a recent occasion she played with fine intelligence and faultless execution the Beethoven sonata, op. 10, in F Major. She will appear in her own recital in Vienna next winter.

Hofoper Doings

The Hofoper closed its doors for the summer last Sunday evening with a performance of "Lohengrin." The very last week brought a revival of Verdi's "Falstaff," with Baklanoff in the title part. In his interpretation the lighter, wittier side of the corpulent hero was emphasized, an interesting conception. He sang in German, of which he is still far from being a master, which fact naturally marred the entire effect; but the audience, rather sparse at this advanced stage of the season, seemed pleased with him and the rest of the cast, which included most of the company's mainstays. The opera has been very carefully prepared by Conductor Reichenberger. It will be repeated in the Verdi cycle planned for next season in celebration of the composer's centennial. This will take place between October 10 and November 10 and will include "Ernani," "Rigoletto," "Trovatore," "Traviata," "Le Bal Masqué," "Aida," "Otello" and "Falstaff." The "Flying Dutchman," newly staged, will follow this cycle. A novelty is always brought out on October 4, in celebration of the Emperor's "Namenstag," (Saint Day), and this time it will be Puccini's "Girl of the Golden West," in the libretto of which Director Gregor has for some time been busy making changes. The second novelty about the middle of November will be the "Bell Ringer of Notre Dame," after the text by Victor Hugo. The music is by Franz Schmidt, violoncellist of the Hofoper orchestra. In December "Lucia di Lammermoor," with Kurz; "Werther," with Piccaver and "Manon," with Edna de Lima, will be given, also the new ballet "Irrlichter," (Will o' the Wisps) with music by Lehnert, after Berlioz' "Damnation of Faust."

Philharmonic Choir

The Philharmonic Choir, of which Franz Schrecker is conductor, will give three

subscription concerts next winter, one of them to be a "Vienna composers' evening." Nearly all the compositions will be novelties. The following are the works contemplated: Nocturnes, by Claude Debussy; "Arabesque" (first performance), by Frederick Delius; "Das trunkene Lied," by Oscar Fried (second performance in Vienna); "Elves and Dwarfs," by Robert Fuchs (second performance in Vienna); Nocturno, by Paul Graener (first performance); "Festgesang Neros," by Friedrich Klose (first performance); "Hermannsschlacht," by Franz Moser (first performance); "The Tempest," by Vite-slav Novak; Christmas cantata, by Cyril Scott, dedicated to the Philharmonic Choir (first performance); "Weltfeier," by Karl Weigl (first performance), and "Cantate," by Julius Weissmann (first performance).

"Salomé," by Richard Strauss, is being prepared for a first performance in the Czech language at the theater in Pilsen, Bohemia. Budapest will be enriched next season by an artistic attraction of international significance, a pedagogical institution for singing, which, because of its exceptional teachers and method of instruction, is calculated to excite the interest of all singers who aspire to the stage. It will be under the management of Charles W. Graef, who has an established reputation as teacher of singing in New York and in Munich. The school will be opened on September 1. A number of prominent teachers have been engaged, among them Kammersängerin Emmy Turilli of Milan, Kammersänger Alexander Heinemann of Berlin, Berta H. Diosy of the Royal Hungarian Opera, Conductor John Maneldord of Hanover, and others. Instruction will be imparted in the English, Hungarian, German and Italian language.

ADDIE FUNK.

ARTISTS' VARIED VACATIONS

Many States as Retreats of Musicians Under Foster and David Banner

Of the various Foster and David artists now on their vacation Mme. Eleonora de Cisneros is at her home in Paris, where she will remain until the latter part of October. Arthur Philips and Mrs. Philips are at their beautiful home in Connecticut. Ruth Harris is spending the Summer with her father and mother in the mountains of West Virginia, while Mary Jordan, the contralto, is at Elberon, and Frank Ormsby is at Parkersburg, W. Va. Annie Louise David, who had a season of over one hundred concerts, will be at Asbury Park, N. J., for a few days, then going to Maine until September 10.

Harriet Ware is at Garden City, L. I., and John Barnes Wells with Mrs. Wells and their little daughter, Dorothy, are at Dover, Del. Marie Nichols is at East Jaffrey, N. H., and Elizabeth Tudor, the oratorio soprano, is spending the Summer at her parents' home in Van Wert, O. Frederic Martin, with Mrs. Martin, is at West-erly and for the month of August they will be in Southport, Me. Anita Davis Chase will be at Magnolia, Mass., while the Summer of Florence Anderson Otis will be spent in the Adirondacks. Clifford Cairns is on a fishing trip in Nova Scotia and Leo Schulz is now in Europe, whence he will not return until October 1. Messrs. Foster and David find a marked increase of business over last season and have many more bookings now than last year.

Baden-Baden "Cure" Stopped in Time to Keep Maggie Teyte Slender

Maggie Teyte, the young prima donna, has the reputation of seldom exceeding ninety-five pounds in weight. Contrary to many other singers, she is not satisfied with this state of affairs. "My husband always tells me that some day I am going to be blown away," she says. For this reason, Miss Teyte, after concluding her first engagements in Europe, went to the celebrated Dr. Dengler in Baden-Baden. At the end of the first week she had gained four pounds, and five more before the second was finished, when all her frocks had to be enlarged. The third week was hardly over before Miss Teyte had gained eight more pounds, and if her husband had not arrived in time to "turn off" the "cure" Americans would have seen next season a corpulent Maggie Teyte instead of the petite little lady whom they used to know.

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David & Clara Mannes

VIOLIN PIANO

Additional Notices of First London Concert:

PALL MALL GAZETTE, June 19th, 1913.—One gladly recognized a pleasing warmth of delivery, a free rhythmic flow, and a general good sense of interpretation. The tone of the violinist is always sympathetic, while his wife, Clara Mannes, has a touch particularly fresh and clear. Two further recitals to be given by these talented artists will be awaited with interest.

THE GLOBE, June 18th, 1913.—Extremely thoughtful players, and as free from affectation as from a wish to advertise their own merits, they evidently feel very deeply the emotional side of the music they interpret, and they have so learnt to adjust their individual views as to sound of one mind on all they attempt.

THE WESTMINSTER GAZETTE, June 18th, 1913.—Mr. and Mrs. Mannes of New York who gave the first of three sonata recitals for violin and piano at this hall yesterday afternoon, are accomplished artists whose playing has all the benefit which is to be derived from long association and intimate understanding of one another's methods. Of Brahms' G major Sonata Op. 78 with which they opened, they gave a performance which was delightful in its ease and spontaneity. The work is a beautiful one, well known to all lovers of the master, but even so it may easily sound crabbed and angular in parts if not skilfully handled. Mr. and Mrs. Mannes yesterday played it with such ease and flexibility as to leave not the smallest ground for reproach on this score. They were specially successful in the manner in which they played into one another's hands and they caught here also, very happily, the spirit of the characteristically admirable and musicianly performance. And their Mozart, which came later, was equally satisfactory.

Press Notices of Second London Concert:

SUNDAY TIMES, June 22nd, 1913.—Mr. and Mrs. David Mannes, two American artists who have gained wide repute on the other side by their violin and piano sonata recitals, gave the first of three here at Bechstein Hall on Tuesday. Brahms in G, Mozart in the same key and César Franck in A, constituted the programme, and the performances were characterized by perfect accord and by a quiet thoughtfulness of style which betokened the sincerity of the players' aim.

OBSERVER, June 22nd, 1913.—... and the performance of each was marked by a consistent sincerity, sound technical facility and a praiseworthy general unanimity of thought in the matter of interpretation, evidently gained through a long association and a mutual understanding of each other's sympathies. Two further recitals are proposed which should attract lovers of chamber music in its most intimate and refined form.

DAILY EXPRESS, June 25th, 1913.—Fine ensemble playing was heard yesterday afternoon at the Bechstein Hall, where Mr. and Mrs. David Mannes, from New York, made their first appearance in England at their first of three Recitals. As violinist and pianist, Mr. and Mrs. Mannes' reading of Brahms' and Mozart's G major sonatas deserve nothing but praise.

THE DAILY TELEGRAPH, June 25th, 1913.—Artists of refinement and very considerable technical skill. An all-Beethoven programme is not, indeed, the most obvious kind of entertainment, and it is saying a great deal to the credit of these two instrumentalists that there were few *longueurs* in their performance yesterday. The remarkable unanimity of the two artists, noted last week, was once again the most prominent feature of their playing. The final allegro of the E flat for instance, was one of the delights of the afternoon for the sheer "oneness" of its performance.

THE REFEREE, June 22nd, 1913.—Their interpretations were distinguished by an ideal balance of tone and unanimity of expression and execution.

STANDARD, June 25th, 1913.—Those who want to know what really good ensemble playing is like should have been at Bechstein Hall yesterday afternoon, when Mr. David and Mrs. Clara Mannes, violinist and pianist from New York, made their first appearance in England. Taken separately, the technical and artistic abilities of these two artists reach a high standard of efficiency, but when heard in combination, as was the case yesterday in Brahms' and Mozart's Sonatas in G Major the results achieved were of the highest possible value. It was not merely the balance of tone perfect as it was but the uniformity of thought, the fine blending of colour, and the fact that each executant made himself or herself naturally subservient, as the music of the moment demanded, that made their playing yesterday as rare as it was welcome.

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HORATIO CONNELL MAN OF RE-ENGAGEMENTS

Baritone Shows Record of Season's Activity and Has Many Dates Booked for the Fall

Horatio Connell, the well-known baritone, records a season of much activity and his plans for the near future are equally significant of a strong popular interest in his interpretative art. He left on Monday last for Bar Harbor, Me., for a six-weeks stay, intending to give a recital on August 9 at the Building of Fine Arts, where he sang last August, fill a number of private engagements next month, and then, with Mrs. Connell, go into camp in the Maine woods during September.

Mr. Connell opened last season with a re-engagement at the Worcester Festival, October 3, singing the baritone solo in Schumann's "Ruth." This was followed by a re-engagement with the Milwaukee Musical Society, where he appeared for the second time in Wolf-Ferrari's "La Vita Nuova." With the B Sharp Club at Utica, N. Y. and with the Choral Society of Alton, Ill., he also filled re-engagements, and was re-engaged for recitals at the Middlesex Club, Lowell, Mass., and at St. Mary's School, Knoxville. Recitals were given at Northwestern University, Evanston, Ill.; St. Botolph Club, Boston; Purdue University, Lafayette, Ind.; Notre Dame University, Notre Dame, Ind.; Tuesday Musical Club, Wausaw, Wis.; Musical Club, Sedalia, Wis.; Appleton, Wis.; Grand Rapids; Wednesday Club, Harrisburg, Pa., and the Haydn Club, Philadelphia. Mr. Connell appeared before the Liederkreis Club at St. Louis, with the Choral Union at Boston in Bruch's "Cross of Fire," with the Arion Club at Providence, R. I.; in "St. Paul," at Smith College, Northampton, Mass., and filled private engagements in New York, Boston, Philadelphia and Washington, concluding his season at the Paterson Festival in Massenet's "Eve" on April 30 and at the Bach Festival, May 30 and 31, in the "Passion Music and the B Minor Mass."

Mr. Connell will give a recital on November 25 in Aeolian Hall. He has been re-engaged by the Philadelphia Orchestra for symphony concerts on January 9 and 10, and has been engaged for the three-day festival given by the Mendelssohn Choir of Toronto under Dr. Vogt, February 3, 4 and 5. One of the works which he will sing will be the baritone solo role in "La Vita Nuova," Wolf-Ferrari. Mr. Connell is also engaged to sing with the Apollo Club of Chicago on April 6 in the Bach B Minor Mass. In addition to these Haensel and Jones have already booked him for several concerts.

Interpreting Love Music for the Piano

[Harriette Brower in The Musician]

The opinion is held that one who has not been "in love" cannot interpret certain so-called love poems at the piano. This can be amended by another statement to the effect that a player without imagination, without temperament, cannot hope to give adequate expression to the emotion of love in music. Yet all the feeling and emotion in the world will not enable one who has not learned to "sing" on the piano to express what he feels. . . . In playing love music for the piano acceptably, convincingly, it is the touch that is here, as always, of the first importance. A stiff, hard touch and tone will put to flight incipient love dreams, while sympathetic fingers may woo them. As melody is paramount in such music, the player needs a melody touch that is well developed, a full, round tone, made with weight of hand and arm, aided by flexible wrists, and a command of light and shade in tonal dynamics. As love music is usually lyric music, the player needs skill in subduing accessory parts and bringing out the leading voice, or voices, if the idea is a love duet.

Baltimore Harmonie Society Elects Officers

BALTIMORE, July 14.—The Harmonie Singing Society has elected its officers for the sixty-first year of the society, as follows: Edward Sticktenoth, president; H. Dippoldsmann, vice-president; B. Pfoertsch, secretary; August Roeder, financial secretary; Karl Meislahn, treasurer, and Joseph Tichy, librarian. John A. Klein is musical director. W. J. R.

Royal Composer Hears Own Symphony

CARLSBAD, BOHEMIA, July 5.—Prince Joachim Albert of Prussia was in Carlsbad to attend the recent first performance of his Symphony in E Minor performed by the Carlsbad Kurband. Conductor Felix Weingartner calls this the best work the royal composer has done and points to a goodly amount of musical knowledge displayed in some of the passages.



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MUSIC "EXAMS" FOR MINNESOTA TEACHERS

Convention Gets Applications of Sixty-seven Candidates in Three Cities

DULUTH, MINN., July 12.—Practical furthering of the campaign for standardization in musical instruction was carried on by the Minnesota music teachers in the convention of their State association, which closed its three days' sessions yesterday in this city. This practical impetus was given in the matter of association examinations. Members of the board of examinations whose term expired this year were re-elected, with the exception of Willard Patton of Minneapolis, who is succeeded on the voice examination committee by J. Austin Williams of Minneapolis. The re-elected examiners will serve for three years. They are Isobel Pearson of Duluth, organ board; Maximilian Dick of St. Paul, violin, and Leopold Bruenner, piano. Examinations will take place annually or semi-annually at the discretion of the executive board. They will be conducted in Minneapolis, St. Paul, Duluth and Winona.

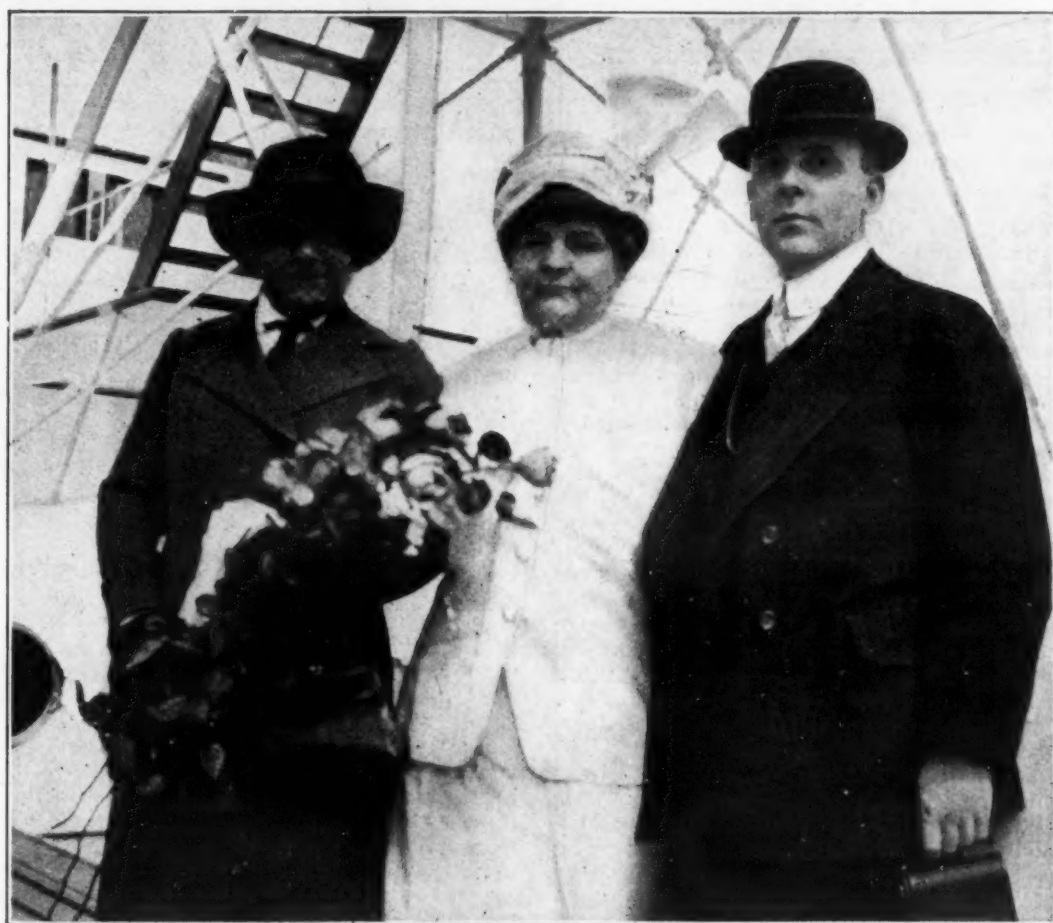
Such examinations had been given during the preceding week in the above cities, with sixty-seven candidates in Minneapolis, St. Paul and Duluth presented to the convention as prospective teachers. These "exams" were innovations in United States teaching circles, as candidates for the certificate of licentiate in various branches were compelled to write their answers to ten questions of searching exactitude, similar to those in any college examination. In violin, piano, organ and voice the candidates were given specimens of music for which marks were to be supplied as to tempo, expression, phrasing, etc., while markings of a kindred nature were required in theory, and public school music and history of music were covered with similar thoroughness. Candidates were marked on points. It is proposed to establish two new degrees, associate in music and fellow in music.

Aside from the work of carrying on this pioneer movement the association devoted much of its final day's time to the election of officers.

Leopold Bruenner, of St. Paul, was elected president; Ruth Alta Rogers, of Duluth, was elected first vice-president; Mrs. Wilma Anderson-Gilman, of Minneapolis, second vice-president; Edward Towler, of Minneapolis, secretary-treasurer; Mrs. Hattie Smith Fuller, of Albert Lea, chairman of the public school music section, and Harriet Benjamin, of Rochester, auditor. The committee appointed to arrange next year's program is the following: Charles H. Fisher, St. Paul; William McPhail, Minneapolis; Mrs. Marie Meyers Ten Broeck of Minneapolis; Mrs. Hattie Smith Fuller, of Albert Lea, and Miss Isobel Pearson of Duluth.

The committee on investigating the plausibility of establishing an official organ for the association, consisting of William

WHEN JULIA CULP SAID "AU REVOIR" TO AMERICA



Left to Right: Julia Culp, the Eminent "Lieder" Singer; Antonia Sawyer, Her Manager for America, and Coenraad v. Bos, Her Accompanist

THE accompanying picture was "snapped" on the morning of June 20 when Mme. Culp sailed for Europe after her first American tour. A large number of friends were at the steamer to bid her

good-bye and congratulate her on having so strongly established herself here with her finished art. Mme. Culp will return next January for her second tour, which will again be under the direction of Antonia Sawyer.

McPhail, Isobel Pearson, and Edwina Wainman, recommended a bi-monthly publication. This paper will be called "Minnesota Music."

The recommendation of a committee that the next annual meeting be held in Minneapolis was accepted.

"The public in its opinion about music usually knows only two expressions. To the masses music is either pretty or not pretty," said Heinrich Hoewel, of Minneapolis, retiring president of the association, in his address at the opening meeting.

"The different emotions expressed so wonderfully by the great composers pass by unnoticed. It should be our aim to awaken the sensibility of the pupil to the fact that there is something more in music than nice tunes and pretty melodies."

Revisions of the constitution were presented by the constitutional revision committee, of which Hamlin Hunt, of Minneapolis, and Elsie Shawe, of St. Paul, were present. The constitution was accepted as revised.

The closing concert of the convention took place on Thursday night, when the Maximilian Dick trio—Maximilian Dick violin; Edith Adams Dick, violoncello, and Franklyn W. Krieger, pianoforte, appeared in a program of chamber music. A concert by State artists was given on the same afternoon, the participants being Harry Phillips, Mrs. Wilma Anderson-Gilman, Mrs. Katherine Von Ewertson, Mrs. Margaret Gilmore McPhail, Donald N. Ferguson, Martha Cook, Eleanor Nesbitt Poehler and J. Austin Williams. Other contributors to the sessions were: Mrs. Agnes Fryberger, J. P. Giddings, William McPhail, Josephine Carey, Emily Grace Kay, Mrs. Louise K. Albee, G. H. Thornton, Otto Meyer, Gustav Flaaten, Edward H. Jowler and Paul W. Thorne.

Howard's Orchestra at Colfax, Wis.

COLFAX, WIS., July 3.—Director Edwin Howard and his Philharmonic Orchestra of Eau Claire, Wis., drew an audience of

1,200 music lovers from this place and the surrounding section on June 29, afternoon and evening. Two programs were given, and they were thoroughly enjoyed. Meyerbeer, Haydn, Massenet, Nicolai, Bull, Chopin and others were given place on the afternoon program. Included was an able address by Prof. Howard on "Music, Its True Worth and Character," which was highly instructive. Bizet's "L'Arlésienne," Lachner, Offenbach, Paderewski's "Minuet à l'Antique" and Haydn's Finale to the Fifth Symphony made up the evening program. Ebba Noer, of Colfax, played a piano solo with skill and was received heartily.

M. N. S.

Unceasing Concert Activity for Paul Althouse During Summer

Paul Althouse, the young American tenor who made a decided success at the Metropolitan Opera House last season and whose concert time was completely filled last year, is not to have the long Summer vacation which he had anticipated. His Sundays in July and part of August will be spent at Atlantic City in concert engagements. From August 7 to 9 he will sing at Round Lake, in "Samson" and the "Stabat Mater" and from August 14 to 15 in Wagner and Verdi programs at Rochester, N. Y. The first week in September will be spent at Canobie Lake, N. H., where Mr. Althouse will sing at the week-long festival under the direction of Eusebius G. Hood. On October 15 he will appear in his native city, Reading, Pa., in recital.

A Quartet in Four Languages

Among other curious things I have heard was a quartet sung simultaneously in four languages, writes a reminiscent contributor to the New York Sun. It was Clara Louise Kellogg's company in "Martha." Miss Kellogg sang in English, Brignoli in Italian, a German woman in German, and a Frenchman in French. The audience never noticed the confusion of tongues.

TITLED BOXHOLDERS FOR CANADIAN OPERA

Col. Meighen and Many Prominent Business Men Also Backing National Company

MONTREAL, July 14.—The list of boxholders for the National Opera Company of Canada has just been announced, and it is headed by the name of Colonel Frank S. Meighen, the head of the late local opera syndicate. Many others of the old opera subscribers are included, and three titled personages. Sir Rodolphe Forget, the millionaire financier, who was vice-president of the local opera, is not on the list, but his wife, Lady Forget, is, along with Lady Drummond, the accomplished widow of the late Sir George Drummond, and with Sir H. Montagu Allan, the steamship magnate. The prominent business men include Senator Nathaniel Curry, head of the car trust; R. B. Angus, president of the Bank of Montreal, and C. R. Hosmer, director of the Canadian Pacific Railroad.

There is not quite the usual number of French names in the list of box and seat holders, nor in the repertoire. "Faust" is omitted from the latter and the French operas announced are "Carmen," "Thais," "Hérodiade," "Louise," "La Navarraise" and "Samson et Dalila," the latter work being new here in operatic form. The announcement is made that "La Bohème" will be sung in French. There will be one German opera, "Lohengrin." In Italian will be given "Madama Butterfly," "Tosca," "Cavalleria," "Pagliacci," "Traviata," "Lucia" and three novelties, "Gioconda," with which the season will open in Montreal on November 17; "Otello" and "Segreto di Suzanna." Besides the list of singers already announced in MUSICAL AMERICA Max Rabinoff, managing director of the company, has appointed Mario Lambardi as *régis seur générale*. The theater is being radically overhauled during the Summer and the entire top gallery is being converted into a reserved-seat family circle, which will considerably increase the money capacity.

Meanwhile, the comparative shortness of the grand opera season and the general desire for a hearing of lighter French works has encouraged a group of local musical enthusiasts to take out a provincial charter as "La Compagnie d'Opérette de Montréal, Limitée," with a nominal capital of \$125,000. The incorporators are C. O. Lamontagne, Henri Delcèlier (one of the leading orchestra musicians in the city and a good conductor), A. F. Revol, C. G. de Tonnancour, E. Dubeau and François Laurin. The intention is to give a season of light French musical pieces of high quality, with Parisian artists, in an East End theater.

Montreal is losing to the United States one of its youngest and most accomplished church musicians in W. Lynnwood Farnam, for several years organist and choirmaster of Christ Church Cathedral, who has accepted a similar post at Emmanuel Episcopal Church in Boston. He is a native of this province, and began his career as a nine-year-old organist at Dunham, Que. He went through the Royal College of Music, England, on the Strathcona scholarship, the chief endowment of its kind in Canada. Since 1904 his organ recitals, at various successive churches, have been perhaps the most varied in program and the most largely attended of any in the city. Mr. Farnam gave a farewell recital at the Cathedral last Sunday.

Frank Veitch is returning to the field of concert management. He announces the appearance of Mme. Melba, accompanied by Edmund Burke, the Montreal basso, for September 29 at the Arena. The two singers will tour together through the chief cities of Canada. This is Mr. Burke's first public appearance in his native country since he first essayed the operatic career.

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WHY MANY PUPILS FAIL

Stubbornness and Skepticism Common Faults Among Students of Music—Complete Faith in Instructor Necessary to Pass the Point of Mediocrity—Amateur Faults

By GEORGE SHORTLAND KEMPTON

WHY many who take up the study of art as a life work fail to achieve much beyond mediocrity can be largely explained by the faulty attitude of the student toward the teacher. In certain cases, even exceptionally talented pupils do not gain their usufruct through want of sufficient docility respecting their preceptors, through utter stubbornness, or ill-advised skepticism of his advice.

No one should place himself under the guidance of an instructor whom he cannot fully trust and whose dictum is not his law. Obviously, results cannot be attained when preceptor and proselyte are at variance. That which may appear trifling or irrelevant to the pupil may be of utmost importance in the scrutinizing eyes of the experienced teacher, who can more clearly analyze the future. Few pupils can estimate accurately the values of various methods of addressing a subject or its expiation; a perfect eclipse of views is not to be had under the broadest canopy of understanding. The young aspirant is perhaps imbued with false ideals, and not knowing them to be of the specious sort essays to a vain and impossible reconciliation of the master's theories with his own. The experienced teacher appreciates this discrepancy, and while not wishing to destroy the initiative in the pupil he must seek by tactful discipline to regulate, or, if necessary, eradicate, the disordered tendency.

Preconceived Notions

It is a fundamental error to study music under a scholarly teacher, reserving preconceived notions of what to do or what not to do. It seems highly amusing, if it were not somewhat tragic, to hear a precocious youngster outlining the *modus op-*

erandi to the teacher. It is an array of "I don't want's" sandwiched in with an occasional "Now, what I want you to teach me is," etc., etc. This is the handicap encountered similarly by nearly every teacher of music. It is not always the case that the pupil is self-assertive to the extent of verbal debate; it is more often that his skepticism is displayed in the desultory performance of tasks assigned.

While it is distinctly inadvisable to discourage a pupil in the statement of his views, initiative may be directed along more advantageous lines. To the inquiring young mind, in so far as it can comprehend, must be shown the reasons pro and con for such procedures. There frequently occur symptoms of a determination on the part of the pupil not to concede the error that does the damage and hinders progress.

Some approach the teacher with a polite reminder that they have no desire to become great artists, but wish only to study a few pieces of their own selection. This is of course designed to dodge the obligation of practising scales and exercises. The teacher is supposed to be warned in time not to waste his energies on the pupil's spare moments in a blind observance of standards.

Amateur Faults

This suggests the amateur species that comes environed with a fear that the calculating teacher may attempt to make professionals out of strictly parlor entertainers. The usual preamble is "Now, remember, I don't want to become a great artist. My family would never consent to anything of that kind!" These applicants desire to learn a few pieces to play for their friends, and the teacher must accomplish in the lesson hour sufficient results so that home practice may not be needed. To be caught practising might place the scion of the family in a compromising position.

It is a fact that the better the appreciation of the student for the teacher's say, the better teacher the pupil himself may become. You cannot well discipline others unless you have yourself submitted to the discipline of the more experienced and profited thereby. And the more eagerly you have absorbed the minutest details of your early instruction the broader and more resourceful grasp will you have of the problems ahead of you.

THE EMOTIONAL CARUSO

How Singing Lifts Him to Extremes of Happiness or Misery

Opera lifts Caruso to extremes of emotion. The stage is the place where he is most inclined to be vastly happy or miserable. Only the other night, relates the London *Sketch*, he was seen to be distressfully overcome at the fall of the curtain; and frantic applause was showered upon him to show him that even an English audience could forgive a display of feeling in the interest of great music. But Caruso knows better. He sings himself, and sings himself magnificently, into a state in which he is inclined either to play irreverent jokes or be utterly miserable, not on account of an operatic character's misfortunes, but his own. He makes no secret of his experiences; a lifetime spent among phlegmatic Northerners would not convince him that a man must shut up in his heart the things with which it overflows. Thus he tells, without a suspicion that anybody could be suspicious of his honesty, that in the moments of his greatest success he remembers his mother. "She died twenty years ago—too short a time to forget a woman like that—and the other night I saw her!" he has related. "I was singing and the vision made me almost fail. I was weeping inwardly over the death of my mother, but the audience clapped me for the emotionalism of my acting."

His triumph is that he is still Italian. Whether he dresses in Savile Row or Paris, he has the shoulders of Naples and the laugh of centuries of Latin childishness. Had his impulse to do the proper thing and buy a kilt when he was in Scotland been encouraged, he would have looked more Italian than ever. In New York, where during his season he sets up house in American fashion, he is still Italian. The immigrant must become American. Caruso can afford to keep his nationality. If money means anything to him it is that he has been able to remain in all essentials a Neapolitan, not wholly unlike the boy who earned his first wage with a hammer. He can still enjoy *ravioli*.

HEARS CONCERTO IN DREAM

Wilhelm Bachaus Still Hopes to Reconstruct Mysterious Composition

Although William Bachaus has been termed "one of the most dreamy and dignified pianists in captivity," he nevertheless has a keen love for adventure, which takes the form of mountain climbing as soon as each concert season is over and his holiday begun. This Summer Mr. Bachaus is exploring the Hartz Mountains. He has already become familiar with the scenic beauties of most of the great European ranges, while famous peaks like the Matterhorn and Jungfrau have become mere bagatelles to the adventurous young pianist with the poetic profile. Three Summers ago, in the course of his annual mountain-climbing expedition, Bachaus had an experience concerning which he is extremely reluctant to talk but one which made a deep and lasting impression. The incident happened in the Italian Alps. Bachaus had reached a high level and was standing on a seemingly secure spot, while his guide was forging ahead, when suddenly the ground seemed to slip beneath his feet. For a moment or so the

rope about his waist held, and then gave way. As the pianist dropped into space he lost consciousness, or at least he is willing to admit that he must have, though the remarkable events that appeared to follow seemed very real. Bachaus declares he could feel himself borne from the rarified atmosphere of the mountain top to the warm, balmy air of a strange city. He lays much stress on this impression of changed atmospheric conditions. According to his subconscious senses he found himself in a large hall opening upon a conservatory filled with potted plants and flowers. At one end was a stage, with an orchestra of a hundred men, while at the keyboard of a grand piano sat the great Tchaikowsky. The famous composer nodded in a friendly manner, directed the intruder to be seated beside him, and signaled for the orchestra to play. The composition was a magnificent concerto, to which Bachaus listened spell-bound. At its conclusion the ghostly soloist rose from the piano stool and, addressing Bachaus, said:

"I dedicate this opus to you. Some day you will play it to the whole world and become an exponent of my art as a composer for the instrument you love." Bachaus insists that he recalls the message even to its complete phraseology.

The scene faded, and the pianist woke to find himself in the hut of a mountaineer, who had picked him up and was binding an ugly gash in the pianist's head. In dreams since that time Bachaus has heard the mysterious concerto again and again, but try as he may in his waking moments he has never been able to recall or reconstruct the composition.

"Perhaps," he writes Loudon Charlton, who is to manage his second American tour next season, "I shall be able to catch it and keep it in the course of my visit to the United States."

Jean Périer, who created *Pelléas* at the Manhattan, is about to leave the Paris Opéra Comique and again devote himself to the comedy stage.

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LOS ANGELES, CAL., July 10.—Twenty-four American composers figured on the programs of the People's Orchestral Concerts during the season just closed, and of these fourteen were residents of California. There were thirty-one compositions by these American composers represented on the programs, several of which numbers were repeated in subsequent concerts.

In the thirty-two concerts given on Sunday afternoons by this orchestra fifty local performers were heard in solos, duets or quartets. While it must be admitted some of these had not quite developed their artistic abilities to a point where they were ready to appear with an orchestra, the main point is that they had a chance to appear and those who had the larger abilities naturally profited in the public esteem. Several of these performers were of a class which would grace any stage, however metropolitan, especially certain pianists and violinists.

There were several extra concerts for different purposes, but in the regular series the total number of attendants was over 45,000 persons. Of these about 8,500 were provided with free admission—school children, factory and store employees, laundry and shop workers, etc. The idea was to give to as many persons as possible a chance to hear good music, well performed, and the most of the music was good, while the orchestra, under Edward Lebegott, gave adequate performances whenever sufficient rehearsals were held.

This orchestra, of about fifty players, is under the direction of the Music Teachers' Association of Southern California. While its books show a deficit of over \$6,000 for the season the business manager, Charles F. Edson, says that he has sufficient guarantee to cover that amount, and it is hoped to continue during next season, for which he plans forty concerts.

Part of his plan is to take a reduced orchestra into the public schools at times and offer lecture recitals supplementary to the musical curriculum of the schools. Also Manager Edson announces that the way is open to American composers to have their works played by this orchestra if the works are of sufficient merit and not amateurish in construction. There are many good Amer-



Charles Farwell Edson, Manager
People's Orchestra, on "Hike" to His
Mountain Bungalow

ican works which never have had a hearing for lack of an orchestral opportunity. Composers of such should address Mr. Edson, Blanchard Building, Los Angeles.

Immediately after the close of the present season Mr. Edson took his yearly trip to his rustic mountain bungalow in the San Gabriel Mountain Forest Reserve and "roughed it," as shown in the photo here presented. He will be heard on the program of the California Music Teachers' Association meeting in San Francisco on July 10. In the management of the local orchestra Mr. Edson has had the active co-operation of Fred Ellis, A. D. Hunter, Carl Bronson, Mmes. Selby, Tiffany, O'Donohue, Winston, Elliott, Peycke, Pike and numerous other professional musicians.
W. F. G.

ENTER OPERA LEAGUE—NEW POWER

Formidable Influence Gaining in America—Looks to Gauging of Public Preferences and Chances of Patronage—Desire for Operatic Novelties Revealed in Meeting of Enthusiasts—Times Changing—Modern Impresario May Gain New Light on Popular Demand

By ROBERT GRAU

THE other day the writer was asked to lend his presence at a gathering of musical folk, the majority of whom, it was ascertained, had met twice a month for the purpose of exchanging views on matters musical generally and operatic conditions in particular. Here was a group of non-professionals, not one affiliated even in a remote sense with any of our opera houses except as a patron. In fact, the incentive for these fortnightly discussions seemed to be wholly a desire to become collectively of sufficient influence to induce certain reforms in regard to operas heard too often to the exclusion of others presented too rarely if at all.

"And now," spoke up a lady whose expenditure for opera seats amounts to more than \$1,000 annually, "though we are to have opera in at least three different auditoriums, such announcements as have been made public have to do with practically the same repertoire that has been offered at the Metropolitan Opera House for so many years. We do not expect innovations at the Metropolitan, but surely one would have supposed that the newcomers in their bid for public patronage would endeavor to offer some variety without trying to create an upheaval."

Opera Novelties Desired

There were about thirty men and women, representing what I thought to be about the average of opera-goers, discussing almost exclusively that very important matter which in my time has tried the souls of every impresario as far back as can be recalled, namely: "Does the public prefer novelties in modern times to the 'accepted old standbys'?" And here was evidence such as I never had thought available—the paying public itself proclaiming that not only were novelties in favor, but revivals of many practically discarded operas were pleaded for vigorously in lieu of some of the favorites, such as are included in every opera season.

This discussion was a complete surprise, not only to myself but to one or two others who had been invited, perhaps for the very reason that I was, to offer some advice as to how these ladies and gentlemen should go about obtaining an audience with the potential interests in our opera houses. The results of eighty minutes spent in this company may not change the musical map in this country, but there was surely disclosed a condition of thought or viewpoint existing among opera-goers that most emphatically gives the lie to the oft-heard expression, "Novelties in grand opera are not wanted."

A New Public Taste

Things surely have changed since the day when Maurice Grau produced "Salambo" at a cost of \$50,000, only to send it to the store house after two performances. Mr. Grau also produced other novelties, but not one endured even for a second season. But it is not only novelties that this body of music lovers is asking for. "As long as we are to have opera in English," argued one of the party, "why not then give us a few of the operas that do lend themselves to interpretation in the vernacular, such as 'Oberon,' by Weber; 'Il Puritani' and 'Masaniello,' and, rather than superfluous performances of 'Trovatore' and 'Faust,' why not, so long as there are to be three competitors, tempt fate with 'The Lily of Killarney' and 'The Talisman'?"

Here is what one man had to say, to the plaudits of the entire assembly:

"After all, it will be discovered that the new public that is to be lured by the spectacle of low prices for seats will not be created in a day. Hence, why not vary the repertoire so that there may be other attractions than merely cheap seats? New singers will mean much, but instead of 'Lohengrin,' as a Wagnerian offering, would it not be well to substitute the same composer's 'Rienzi,' and, if the newcomers propose to attract the public with spectacular productions rather than by presenting stellar lights of great fame, what is the matter with 'The Queen of Sheba' and 'Der Freischütz'?" I suggested that an

opera to possess a potency for an entire week must appeal to the rising generation of music lovers almost from the outset, and that I feared it would indeed be tempting fate to risk expenditure on such rarely presented works.

A Text Suggested

"Granted," came quickly from an elderly lady who has been a subscriber to the Metropolitan for sixteen years. "But these are risks that the impresario of a forty-weeks' season must take, and, if it is only the expenditure that prohibits such ambitious productivity, then how can the public taste be fairly measured? Would it not be worth while, for instance, to be able to compare the gross takings of a week of 'Trovatore' or 'Traviata' with a similar period given to 'Rienzi' and 'The Queen of Sheba'?"

I must confess that I was not prepared for so intimate and practical reasoning, and, if this body is typical of others in this age of organization, one may comprehend not only the amazing revelations of Mr. John C. Freund in his widely quoted statistical lecture on musical progress, but also the tremendous interest in the subject created by your editor's unexpected statements.

Witness Drama League

The gentlemen who are now actively engaged in formulating their plans for the coming season of grand opera should find no little incentive provided for their efforts in the knowledge that the various opera leagues are gradually exerting as great influence as the Drama League, originally started in a suburb of Chicago and now composed of nearly two hundred allied organizations. Collectively this same Drama League has been the means of perpetuating the vogue of at least two plays that otherwise would have been a serious problem for the producers.

What with a superior type of local impresario and the uplifting methods characterizing the public press in all the large cities, which have already brought about a number of contests for native opera composition, it has only remained for just such intimate discussions as the one I was privileged to witness to cultivate some intermediary by which the modern impresario may be brought to grasp thoroughly the prevailing public demand as to its operatic fare. And assuming that the progress of these musical leagues shall be as rapid and as cumulative as has been the vast sister league of the drama, the day cannot be far off when the *avant courier* of the larger musical attractions—concerts as well as opera—may be enabled, not only to negotiate for terms and publicity in the cities he visits, but he may also arrange for the audience and, when he departs for the "next stand," notify his superiors in New York, practically stating the source from which the audience is to be guaranteed. Fancy, in 1913, negotiations with one individual for an entire audience, without resort to middlemen and perhaps without publicity (at least without expense)!

An Opera League's Power

An influence, too, that the opera league will exert will be to limit the number of visiting stars to its own capacity for patronage. What this would mean may best be understood from the complaints heard all over the country of inferior booking systems and lack of intelligence in catering to the public. In most cities it is either a feast or a famine half the time, but with two thousand ladies and gentlemen, constituting the seat purchasing capacity, selecting its own programs, the musical output will naturally be systematized, and woe to him who shall attempt to compete with such discipline!

More power to the opera league!!

Motor Trip for Pavlowa Before She
Opens American Tour

Anna Pavlowa, whose American tour begins October 17, will arrive in New York September 27, and plans to spend a week or ten days motoring along the Hudson and in New England. She wishes to see more of the country than is possible from a car window while traveling. Her company will come over when she does and have a holiday in New York before the season begins.

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A PLEA FOR THE ORATORIO

What Is Its Future in the United States?—Public Indifference in an Age That Lifts the Sensational Above the Spiritual—Demoralizing Influence of Opera—Purity of Thought What Is Needed to Bring Music Back to Its Original Purpose

By CLAUDE CUNNINGHAM

"WHAT is the future of oratorio in the United States?" is a question frequently heard in these latter times, and although one is obliged to return an uncertain answer, filled with dark misgivings based on well defined signs and conditions,



Claude Cunningham

he is able, nevertheless, to offer certain interesting reasons for the change in public sentiment. That public interest is waning rapidly in that form of the tonal art there can be no doubt, for one is compelled to admit that it is no longer possible to arouse the old, keen enthusiasm in the oratorio performance. Something must be done to overcome this lethargy, for if indifference is the mother of all night and chaos in the scientific world, it is much more so in the spiritual world, and while that same indifference is often a forerunner of a re-creation, of a re-installation, of neglected and confused forces, we do not wish to postpone progress by permitting ourselves to drift idly and silently on a dangerous tide.

This is not an age of spiritual ecstasy, and the opera form, of which we have such an excellent abundance to-day, provides such a sensational brilliancy and such an elaborate array of arts and ways and means quite outside the realm of mere musical art that the public taste is more or less demoralized by it. I say "demoralized" on the ground that if the attributes of a given thing are augmented to a point where they deprive it of its first importance and its primary intention and thereby essay to usurp the first place, they are certainly demoralizing to the thing itself and to its aim.

In the case of the modern opera, or music drama, as it is better called, the music, while it is the chief essential, is made subservient to everything, even the dramatic situations and the poses of the prima donna, and attention is distracted from the music by all sorts of devices. This is all right and beautiful and interesting enough in itself, but when it is made to allure and to fascinate the public gaze to the exclusion of the other and finer forms, I say that it is demoralizing to the public taste and scope of intelligence and deceiving to both.

Must Love the Intrinsic

While nearly every one has a certain love for harmonious sounds, a very definite love and a given education along fixed lines are requisite to an appreciation of music in the concrete. Keats once said that a mighty abstract idea of beauty stifles all divided and minute happiness in the sundries of life. So it is in all art forms, and we must actually love and possess the intrinsic if we are not to be sidetracked in our pursuit. A true love for the beautiful in any art will stifle the weeds that grow up around it, but it is impossible to develop that love while outside influences are permitted to distract from the art itself.

Our economic conditions have a weight in these matters which we often neglect. Our wail goes up with Beethoven's, which he expressed in these words: "When I open my eyes a sigh involuntarily escapes me, for all that I see (in society) runs counter to my religion. Perforce I despise the world which does not intuitively feel that music is a higher revelation than all wisdom and philosophy." Later he said: "Nature knows no quiescence and true art walks with her hand in hand. Her sister—from whom Heaven forefend us!—is called Artificiality."

In the present commercial state of the modern mind, the constant nervous tension in and about us forever and ever, even in our dreams, one can readily discover why the average business man of to-day, for instance, feels as if he had been to a funeral when he comes away from a performance of a standard oratorio. This is, of course, a physical and nervous condition, and explains why the same man complains of the length of a sermon, however good, if it continues more than twenty minutes. Our economic conditions, political and social, are not those that contribute to any real development in the general public of the love of the fine arts.

This is, indeed, a deplorable condition, for we simply must not retrograde, and yet we are undergoing nothing that is new to the world. All Europe has passed through the same experience from different causes, but has she done so unscathed? All countries have had their writers of sacred music, but where are they to-day? And the conditions force the question, Are the nations ethically or intellectually as well off without them?

Germany boasts that her Bach is immortal. So do we all, for we look for a revival of the Bach spirit, in spite of the dormant interest of the present day. But it is to Italy that we owe our oratorio, and behold the state of sacred music in Italy to-day! Italy had her Gregory and Filippo de' Neri and Palestrina, all very great men indeed, but what has she had since? Nothing but a gradual decadence in that art form since their period. The spirit of that form of music has departed from Italy, and, indeed, from all Continental Europe, and the fear is that the love of the oratorio is fast departing from among us.

In order to revive public interest in oratorio we need the same intellectual achievement in the sacred thought in music that we have in the secular forms, and the fear is that we shall be obliged to meet the present public temperament more or less on its own ground—i. e., the result of our efforts must be interest creating. We may be obliged to accept a radical change, an utterly new conception, but any plan will be welcome that promises to entertain and instruct and edify at the same time and by the same medium.

Italy Birthplace of the Idea

It was Filippo de' Neri who organized a series of musical performances, consisting of poems on sacred subjects, sung by Rome's best singers and accompanied by what instruments they had, for the purpose of attracting large congregations and of reviving religious interests, which he accomplished most completely. Neri had the assistance of Palestrina, who is called the Homer of music and the creator of choral melody, and within fifty years after the death of these men, who died about the same time, the world had what we moderns call oratorio. Italy gave birth to the idea, and Germany reared it to the gigantic heights of Bach and Haydn, Beethoven and Handel.

The very earliest traces of organum, or diaphony, we find designed for the expression of sacred thought. Beethoven once wrote to a friend: "Go on; do not alone practice art, but penetrate to her heart. She deserves it, for art and science only can raise mankind to godhood"; and to Gerhard von Breuning he said: "I need a text which will stimulate me. It must be something moral, something uplifting. Texts such as Mozart composed I should never have been able to set to music. I could never have got myself into a mood for licentious texts." This makes us wonder why our intellectual interests and pursuits have not made the same advancement in sacred music that they have in the secular. Surely, we cannot suppose that Beethoven lacked in proper or adequate inspiration or in intelligent standpoint!

It may be complained that the sacred story does not sufficiently abound in exciting material, but that is another subject, and must be dealt with elsewhere; although, be it said, the present writer believes that he can show as much fascinating mysticism and subtle psychological interest in a score or more of sacred legends and other sacred stories as ever belonged to any "Pelléas et Mélisande." Whether they are logically true or not makes no difference.

"Where there is a will there is a way." We are tired of the ulterior influences of vocal music, and we are especially tired of the influence of the "scarlet woman" who "rants and tears" and dominates our opera, and who has so enticed the public mind that it has come to conceive her as a part of all music, and that without her vocal music is no music at all. It is a purity of thought that is needed! It is freedom from the vulgarity of a *Carmen*, a *Louise*, a *San-tuzza* and a *Musetta* that we want! It would be equally absurd, on the other hand, to suggest that music be confined to the expression of religious thought—God forbid!—but it would certainly seem that profane music, so called, is pushing all sacred music not out into the proverbially "cold, cold world," but out into a world burning

with a wild desire for sensationalism, where it is consumed like chaff, and a cry goes up to that world to pause in its frenzy and reflect upon the moral ruin it is working.

"Salome" as an Example

Something seems to have been wrenched from its normal place and the floodgates of a certain intellectual hell opened, and an avalanche of perverted ideas has gushed forth which it seems impossible to stay. There has been an upheaval of gigantic forces quite outside of the original aim of music; and, behold, we have such examples of intellectual workmanship as Strauss's "Salomé," the text of which embodies a startling presentation of fiendish immorality and perverted instincts and conveys a shock to the entire fabric of the moral and ethical standard of the purpose of art.

As far as we can determine, the earliest efforts of mankind toward any music consisted in the elevation and depression of the human voice in the reading of sacred writings, and this fact has a significance all its own. Many centuries of this primitive vocal form, with occasional important modifications, finally lead us to the simple love songs of the troubadours, to which we trace the germ of the romantic style of music, and music as a language of emotion has been gradually developed from that source. Since the first inspiration of all music had its origin in sacred thought, and if we are to use our knowledge of the psychology of music, its effect on the emotions and the intellect, etc., to the best advantage, would we not do well to continue to develop the oratorio form?

The policies of the oratorio societies have had much to do with the decline of interest in the sacred works. Time was when the public would not listen to opera sung on the concert stage, but to-day many oratorio societies in the United States are devoting much of their time to the study and performance of opera music. This was not possible two decades ago, and can never be proper, and yet it is demanded. This applies, of course, only to the older and more melodious operas, for it would be futile and ridiculous to attempt a performance of the very modern music drama on the concert stage, but the facts indicate the temperament and tendency of the age toward the sensational and not the spiritual forms.

Low Level Threatened

Why do we insist upon startling the sensibilities? We have departed from the straight path of spirituality in art, and are we on the verge of sinking to a plane where we shall be morally capable of alluring and enticing into "sensationalism" in the name of Music and of Art? Can we no longer interest and still edify and instruct? Must we adulterate and thereby degrade our art in order to convey the thrill of real enjoyment?

Time was when the artistic musical world was too narrow to admit anything but the sentiments of religion. Have we gone so far in the opposite direction that we are menaced by a narrowing of our forces to the point of barring all spirituality from our music?

The music of to-day is indeed intellectual, but where is the spirit? Fortunately there is a possible admixture of loftiness with loftiness—loftiness alike of the sacred and the secular—loftiness of religious art with loftiness of all other intellectual and ethical thought, and it is for that unity that we plead. We would not be without anything that is good, for art should know no limitations, but should hold all beauty and light as its sovereigns and expand in their glory. Victor Hugo says that our prejudices are our real robbers and that our vices are our real murderers. Let us ponder this thought!

Mme. Melba's Sister Injured

LONDON, July 12.—During the performance at Covent Garden last night a piece of scenery fell upon the head of Mme. Melba's sister, inflicting serious injury.

Brussels has given a warm welcome to Saint-Saëns's "Proserpine" at the Monnaie.

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5,000 CHILDREN SING AT SALT LAKE CONVENTION

Music Plays an Important Part in Programs of National Educational Association

SALT LAKE, July 10.—On the occasion of the great National Educational Association Convention, held in Salt Lake City, July 5-11, an elaborate program was prepared for the thousands of visitors that gathered here from all over the United States. Music was one of the special features, representing the various departments of musical study, both vocal and instrumental. The leading musicians of the State have been giving their time without remuneration to making the convention successful.

Sunday morning, July 6, at all churches, the pastors gave sermons appropriate to the occasion and in the afternoon 5,000 children, beating time with small American flags, sang at the Tabernacle meeting, at which Dr. P. P. Claxton, United States Commissioner of Education, made his educational address. This special occasion was called the Song and Flower Festival of the Sunday School children of Salt Lake City. The children brought flowers in great quantity, making a charming spectacle. On Tuesday morning another chorus of 500 children's voices gathered from the city public schools, entertained the visitors with a short musical program, under the direction of Prof. W. A. Wetzell, supervisor of music. Various orchestras of the public schools played at the numerous sessions of the teachers. The University of Utah Music Society, with augmented chorus, gave Haydn's "Creation" at the Salt Lake Theater Sunday afternoon under the direction of Prof. Squire Coop. Present were prominent leaders of the N. E. A. The symphony orchestra and the soloists did excellent work. A free public hearing of the "Creation" was afforded last evening on the university campus.

The whole musical program during the convention aimed to show the grade of music presented in the schools of the State, and many of the visitors were agreeably surprised at the degree of proficiency that had been attained. All programs were well presented, much credit being due to the committee, Fred C. Graham, chairman; Horace S. Ensign, A. H. Peabody, W. A. Wetzell, J. J. McClellan, Evan Stephens, H. H. Cummings, Wm. Bradford and F. W. Reynolds. Z. A. S.

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Pertinent Letters from Readers of "Musical America"

Jean Sibelius on Finnish Music

To the Editor of MUSICAL AMERICA:

After my article on "Finnish Music in New York" was published in MUSICAL AMERICA I mailed a copy of it to Mr. Sibelius at Helsingfors with a personal letter, in which I asked the distinguished composer to suggest an appropriate work of his for use by a great orchestra and chorus. At the same time I invited him to act as the conductor of a certain festival performance here in New York.

In the above-mentioned article there was included a comment on Sibelius's Fourth Symphony, performed last season in this city, in which I connected it directly with his great "Kalevala," an epic-operatic work. I associated the two works chiefly as the result of an interview with Mr. J. P. Uksila, the musical leader of New York's Finnish musical colony and editor of the *New Yorkin Uutiset*, whom I understood to say that the symphony was an orchestral version of the "Kalevala." Mr. Uksila meant this, however, only in a general sense and in a more or less figurative way and I unwittingly gave his words a literal interpretation. It was nothing but a misunderstanding on my part, as my Finnish is not so fluent as to enable me to catch every shade of meaning in a conversation such as we had on the occasion in question. Mr. Sibelius now writes to me as follows:

"JARVENPA, FINLAND, June 24, 1913.
"My Dear Mr. Narodny:

"I beg to thank you for your honorable and flattering invitation, which, I am sorry to say, I am unable to accept. I have read with greatest interest your brilliant article in MUSICAL AMERICA on 'Finnish Music in New York,' and it seems to me that in your interview with Mr. Uksila you have certainly overestimated my modest compositions. The statement that my Fourth Symphony had anything to do with 'Kalevala' has created a strange impression among European composers, for the article was copied not only in the Finnish but in most of the European press. I would be very grateful to you if you would kindly correct this mistake as occasion offers in MUSICAL AMERICA.

"For your festival I suggest as appropriate among my compositions 'The Origin of Fire' ('Ursprung des Feuers'), from 'Kalevala,' composed for orchestra, baritone solo and male chorus. With my deepest respect,
"JEAN SIBELIUS."

I feel obliged to apologize humbly, so far as the statement in question is concerned. But, as mentioned above, it was meant figuratively rather than categorically. Mr. Sibelius will admit that the symphony has, after all, a mystic and mythological relationship to the theme of "Kalevala." Moreover, it is often hard for a European composer to understand the American journalistic point of view, according to which articles are written not for the technically expert but for the general music-loving public.

May I add, incidentally, that most of the articles on music among the various foreign colonies of New York, published in MUSICAL AMERICA, have been copied either entirely or partly in the European press, particularly in musical periodicals. They have created lively interest in musical life in America and have been commented on in numerous editorials and among musicians of all nations.

IVAN NARODNY.

New York, July 10, 1913.

Public Weary of Unsavory Opera Themes

To the Editor of MUSICAL AMERICA:

Mr. W. F. Gates's letter in your interesting issue of June 28 humorously seeks to establish the probability that the moral libretto required by the National Federation of Musical Clubs for the American grand opera composition will be a thing unprecedented, inasmuch as none of the great operas extant, W. F. Gates finds, are worthy of emulation in the choice of subjects.

While it is to be regretted that the writer in question should see so much of evil in the list of works he names, it is seriously to be deplored that he has so completely missed the purport of the competition for the Los Angeles opera. If other prospective librettists, whose efforts are being earnestly sought, are to be so easily misled and discouraged, the day of native opera may indeed be late dawning.

Granting that the avowed intention of the members of the Federation to disqualify submitted operas which contain sordid themes may be mirth-provoking to the unprogressive, there is unquestionably a motive on the part of these sponsors splendid and sacrificing which deserves all possible encouragement from American music lovers. Mr. Gates's complaint would be more amusing if founded on a clearer

SASLAVSKY TRANSFERS HIS ACTIVITIES TO DENVER



Alexander Saslavsky (second from right) and Mrs. Saslavsky (at left) with Edward Fleck, a Denver pianist, and Mrs. Fleck

ALEXANDER SASLAVSKY, assistant conductor and concertmaster of the New York Symphony Orchestra, with Mrs. Saslavsky, is spending the Summer in Denver, Col., where he is the concertmaster of the Denver Symphony Orchestra, which is giving a series of Summer concerts. In addition to his orchestral duties Mr. Saslavsky is giving a series of recitals and chamber

music concerts and has also accepted a few advanced pupils. The orchestral concerts, under the direction of Rafael Cavallo, have been most successful and such noted soloists as Mme. Nordica have appeared. Among other musical affairs at which Mr. Saslavsky has assisted was a meeting of the American Music Society of Denver, of which the most prominent musicians are members.

understanding of the nature of the contest which invited his original inquiry.

The American Music Committee in drawing up the conditions of the contest was cognizant of public weariness for the continued stage presentation of unsavory society themes, as well as of the fact that these themes exert a baneful influence, and, in the long run, are inimical to art. The rules set forth, however, and published widely, obviously seek to discountenance only such librettos as contain unnecessarily free sentiments. The Federation believes that the American people do not want to have vice gaily pictured before them.

R. H. W.

New York, July 12, 1913.

A Vote for Gluck and a Defense of Massenet

To the Editor of MUSICAL AMERICA:

In regard to the question put by one of your readers as to the "four greatest opera composers," my opinion is that Gluck deserves a place alongside Mozart, Verdi and Wagner. Few will deny that his influence upon the development of opera was greater than that of Bizet, Puccini, Weber and the others whom your correspondents have mentioned for the place. Gluck dealt a blow for the progress of his art that was as potent in wiping away sickly conventions as the blow Ibsen struck for the present-day theater. And, so far as my own preferences are concerned, I would rather hear a performance to-day of the lofty and serenely beautiful "Orfeo" than of the sensuous "Carmen," much as I admire Bizet's opera. If this amuse the "cognoscenti" let them make the most of it.

And, as for those same "cognoscenti," referred to in your editorial as regarding the worthy Massenet with something of a sneer, I wonder how many, if any, of them have heard Massenet's masterpiece, "Le Jongleur de Notre Dame," (especially when sung by a tenor instead of a soprano in the principal rôle). Too many people judge Massenet solely by the somewhat hectic "Thais" and by "Manon," which, charming though it is musically, loses by its dramatic weaknesses and its dubious sentimentality. Such people cannot possibly realize the high spiritual plane to which Massenet rose in "Le Jongleur." This is truly a little masterpiece—I think one of your own critics once called it "a Parsifal in miniature"—as near as anything I can imagine to perfection in art in the way the exquisite Anatole France story has been realized and idealized in the music. "Le Jongleur" is Massenet's surest claim upon the gratitude of posterity. I would be far from claiming for its composer a place among the "four greatest opera composers," but if he had never written anything but "Le Jongleur" he would still hold his position as one of the best-beloved of the world's music makers.

Very truly yours,

D. K. M.

Philadelphia, July 14, 1913.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Barrows, Harriot Eudora. — Worcester, Mass., Oct. 26.
Beddoe, Dan. — Ocean Grove, N. J., Aug. 9.
Bispham, David. — On tour in Australia from May 31 to Aug. 23.
Clément, Edmond. — Buffalo, Nov. 27.
Cunningham, Claude. — Minneapolis, Nov. 25.
Egenleff, Franz. — Boston, Oct. 23.
Flesch, Carl. — Toronto, March 26 (with Toronto Symphony Orchestra).
Fulton, Zoe. — Pittsburgh, July 24.
Harris, Geo., Jr. — London, Eng., July 29; Bar Harbor, Me., Aug. 25 to 29.
Huss, Henry Holden. — Lake George, Aug. 8 and 15; Colgate University, Hamilton, N. Y., Nov. 20.
Huss, Hildegard H. — Lake George, Aug. 8 and 15; Colgate University, Hamilton, N. Y., Nov. 20.
Kaiser, Marie. — Ocean Grove, N. J., Aug. 9.
Martin, Frederic. — Ocean Grove, N. J., Aug. 9.
Matzenauer, Margaret. — Minneapolis, Nov. 17.
Rider-Kelsey, Mme. — Minneapolis, Nov. 25.
Sundellus, Marie. — Prides Crossing, Mass., July 18.
Teyte, Maggie. — Bad Nauheim, Aug. 7, 12; Baden-Baden, Aug. 13; Parma (Italy), Verdi Festival, Sept. 14 and 20; Berlin, Royal Opera, last week September; Houghton, Oct. 14; Duluth, Oct. 16; Chicago, Oct. 19; Indianapolis, Oct. 22; Cedar Falls, Oct. 24; Milwaukee, Oct. 26.

Veteran Organist Passes Away

Charles F. Cahill, for thirty-seven years organist in St. Cecilia's Roman Catholic Church, New York, died July 8 in Red Cross Hospital, where he had gone for an operation. Mr. Cahill gave many recitals throughout the country and had been recognized for many years as one of the leading teachers of the organ. His programs of sacred music had been a feature for years in St. Cecilia's Church.

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SUMMER SYMPHONIC MUSIC IN CHICAGO

Frederick Stock Presents Well
Chosen Program—Campanini
Engages American Girl

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, July 14, 1913.

"REQUESTS" and "extras" were frequent additions to the program given at Ravinia Park last Thursday evening by the Chicago Symphony Orchestra under Frederick Stock. Of these, perhaps the most fetching and musically interesting was Fritz Kreisler's "Caprice Viennois." This charming violin selection, as treated by Mr. Stock symphonically, aroused quite a bit of enthusiasm and Mr. Stock shows in its rearranged form many tricks of orchestral color and clever instrumental combinations. It was charmingly played by the orchestra.

Another number on that program which found much favor was the "Grand Pas des Fiancés," from Glazounow's suite, "Ruses d'Amour," for violin and cello, in which the respective solos were rendered most artistically by Messrs. Farns, Weisbach and Bruno Steindel.

The suite is light but extremely melodious in character and is a fine number for outdoor performance. Hadley's "In Bohemia" Overture improves on second hearing. Its themes are very melodious and reveal the workmanship of a well schooled composer. "In the Spinning Room," by Dvorak, is a descriptive and effective little piece.

The Baroness Irmgard Von Rottenthal, on closer acquaintance, proves to be a refined rather than an emotional dancer. She has clever ideas as to the picturesque and her interpretation of "Serenade Coquette," by Barthelemy; "The Coming of Spring," by Lacombe, and "Morning Mood," by Grieg, was particularly pleasing. George Colburn again conducted for her.

Campanini Engages an American

It promises well for the opportunities of American singers in the Chicago Grand Opera Company that Maestro Cleofonte Campanini should have made his first selection in his new office as the general director of the organization by engaging Cyrene Van Gordon, a native of Cincinnati, whom he describes as an impressive young contralto. Mr. Campanini first observed her in the "Pageant of Darkness and Light," as the Queen in the Hawaiian episode, last May in Chicago, and was so impressed that he gave her a subsequent hearing and offered her a three years' contract. She is now studying seven rôles for next season. This gifted young woman has dramatic sense, a fine presence and a lovely contralto voice of extended range.

The operas to be given in English on Saturday nights during the coming season of the Chicago Grand Opera Company will be chosen from the following list: "Martha," "Gioconda," "Faust," "Cinderella," "Madama Butterfly," "Tales of Hoffmann," "Cricket on the Hearth" and a triple bill embracing "The Lover's Quarrel," "The Secret of Suzanne" and "Cavalleria Rusticana." Among the leading artists for these performances are Carolina White, Glenn Hall, Maggie Teyte, Amedeo Bassi, Alice Zeppilli and Ruby Heyl.

Cleofonte Campanini will conduct the performances of Puccini's "Madama Butterfly" in English. Philadelphia will have only one performance in English the first portion of its season and that will be "Madama Butterfly."

MAURICE ROSENFELD.

HOLDING

VIOLINIST



Now on
Australian
Tour with

Mme.

NORDICA

Music of China was "Futurist" 2000 Years Ago

[Continued from page 11]

I had been graduated from prominent conservatories of Europe.

"My first concert was in Nankin, where my impresario had hired the big city theater, which had a capacity of three to four thousand persons. I determined to give a repertoire of Chinese classics, modern songs and folksongs (most of which I accompanied on my lute, with an orchestra of ten instruments playing the music to some of the ballads), but the last part of my program was devoted to the Western classics and your modern songs. I sang the Chinese part of the program with tremendous success, which was expressed not in stormy applause and cheers after the custom of the West, but in the paralytic stiffness of looks and figures, or occasional sighs of devotion, which is the highest degree of Chinese enthusiasm.

"Having given some encores, I started the second part of the program of the European composers. As far as I remember I started with an air from 'Samson and Delilah,' by Saint-Saëns. Then, I sang a few numbers of Brahms, Schubert, Tschaiakowsky and Strauss, and finished with a song of Rachmaninoff. You ought to have seen those puzzled faces of the audience. I was almost hissed from the stage. If I had not made so strong an impression with the first part of my program, I would have been forced to pay back all the ticket money and my reputation would have been ruined in that city forever. All the trouble was ended by paying back to 200 listeners half of the ticket price, for they considered the half of the program devoted to the European songs a real torture, in spite of the fact that I sang these with great effect for the small group of my European friends.

"An old Mandarin, supposed to be a distinguished patron of Nankin musical ventures and a great lover of music, called me aside after the concert and said seriously: 'My dear daughter, don't do such a foolish thing again. You see our melodies go from the ear to the heart and from the heart to the mind; we feel and enjoy them. But the songs which you have sung for us in the second part of your program, so-called European music, make an awful noise, with harsh and crude intervals which we neither feel nor understand. They are songs of a materialistic race and do not move us.'

Trying Western Classics on China

"I was dazed at his words and at the impression which my European songs had made. I told the old concert habitué that it was one of my first experiments and should be my last in China.

"I have made further experiments in China, however, with European orchestral masterpieces and Western works of great power, but I have come to the conclusion that Bach, Beethoven, Brahms and Tschaiakowsky remain for the Chinese audiences as creators of unpleasant noises, not of any beauty in music. Such is the result of different esthetic tastes, and for that very reason it will be impossible to give an idea of the Chinese compositions to the American audiences. They can be neither played on any piano nor other instruments. It is true, they can be sung only by a Chinese singer, but then, again, the music writing of the West would have to have a different system of notation from that which it has at present."

Our conversation was interrupted by a girl pupil of Mme. Lin, who came for her lesson. My hostess at once invited her pupil to sing a couple of Chinese duets with her and thus show me also the difference in harmonization of Chinese music. The first piece was an air from a musical comedy, the other a modern song. The impression was like that of two weird Oriental mourners always out of pitch and tune. The seemingly impressionistic melody of the second piece was altogether distorted and deprived of its intrinsic charms. The very old folksongs stand quite close to the folk-music of the old Greeks and Scandinavians. Mme. Lin declared that the popular music of China has preserved the true spirit of the music which charmed the Babylonians who took part in Nebuchadnezzar's banquets on the Euphrates.

Pageants an Old Story

When our discussion finally turned to the musical comedies and operas of her native land, Mme. Lin said: "You may be surprised to learn that what is called a musical 'pageant' in America is merely an imitation of our conventional musical comedies and operas. It has been a custom for 2,000 years in China for singers and actresses to be invited or hired by a town,

county or province to give public performances in reference to some memorial or ceremonial affair. There are several hundred traveling operatic troupes in China which go with their orchestras from place to place and give performances of their repertoire.

"It is usually the case that the Chinese operas or musical comedies, and even what might be called symphonic concerts, are arranged by the community and given free of charge for every inhabitant of that particular place. There are song recitals in bigger towns or villages, but they are not very frequent. As a Chinese musical play does not require any scenery, but can be acted in front of temples, public buildings or in private houses, it is very easy for a traveling troupe to go from place to place. However, there are certain open-air performances with one setting, in the style of an American pageant, and these require an impresario and artists of some routined experience.

"As to the future aspects of Chinese music, it is my opinion that it will shape itself after the modern Japanese and Russian schools of music, as those countries, being close neighbors of China, will make the greatest impression. We already have new compositions and a couple of very promising young men, whose songs are a mixture of Japanese and Russian style, and they have a great following. My opera, 'Beggar of Peking,' will be the first new-fashioned stage novelty for the next season. It is founded on a well-known Chinese story and has three acts with two scenes."

Mme. Lin played me passages of her composition, first on the piano, then sang and accompanied them on the quaint Chinese instruments. It is hard for me to describe the strange impression that they produced. A curious portion of the opera is that played by the *Beggar* on a transverse flute of great antiquity, called the 'ch'i,' which has for centuries been out of use. Its peculiarity consists in the fact that it is operated at both ends through a mouthpiece, placed exactly in the middle of the tube. The notes emitted are defined by six holes at equal distance on either side of the central mouthpiece. What kind of melodies can be played on such a flute, the modern Chinese musicians do not know. It was used at the time when the Chinese organ was popular in the old temple service.

Dr. Sen Gives Us a Warning

In addition to this experience I had an opportunity to spend some time on Staten Island with Dr. Sun Yat Sen, the distinguished leader of the Chinese revolution and the provisional president, when he was living here the life of a poor refugee, and among other subjects music was one of our frequent discussions. It struck me as being very remarkable when Dr. Sen said to me: "Chinese music differs from music of other nations because a few centuries after Buddha a decadent vogue swept out all our classic esthetic conceptions. Almost in a similar way as this is the case at present with your own Western art, especially that of music. Some of our first melodies of that turning period are very closely related to the ultra-modern compositions of Debussy, Strauss and Reger. I think the trouble with Chinese music and art is that it became what you call 'futurist' or 'post-impressionist' two thousand years ago, and China went from that point into a national hypnotic trance, in which it has remained until to-day. Therefore, I warn you Occidentals to be careful with your modern fads."

Opening of Von Ende Summer Musicales

The first of the series of Summer musicales to be given by the Von Ende School of Music, New York, will be held on July 19, at 2:30 P. M. The program will be presented by Margaret Schmitt, Abil Wettjen, Alice Wettjen, Samuel Ollstein and Wilhelmina Woolsey. Mr. Bassett will officiate at the piano. The vocal students are pupils of Beatrice McCue, while Mr. Ollstein is a pupil of Herwegh von Ende. The next concert will be given on July 21, at 2:30 in the afternoon, by Minnie J. Albert. The rest of the series for July are to be given on Monday and Friday afternoons.

The Von Ende School's Summer session opened for six weeks on July 14 with a large registration of students from every part of the country. The school's Fall term opens on September 15 with a remarkably strong faculty.

Harold D. Phillips and Miss Blackhead in Peabody Summer Lectures

BALTIMORE, July 14.—Interesting lectures are given every week in connection with the Peabody-Hopkins Summer schools. Harold D. Phillips, of the Peabody faculty, lectured last week on "musical conditions as existing among the ancient Greeks and the early Christians," to be followed by eleven other lectures. Virginia C. Blackhead gave the first of a series of addresses on musical appreciation. W. J. R.

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"Brains, Voice, Brains—Requisites For Great Singer," Says Instructor

WHEN Rossini was asked what he considered the requisites for a great singer, his answer to the query was: "Voice, voice, voice!" The illustrious Garcia placed himself on record as believing in this famous statement of many years ago, but times have changed to-day. A revision of the Rossini-Garcia contention was advanced one morning last week by Mme. Hélène Maigille, the New York vocal teacher, who has been engaged for the vocal faculty of the Von Ende School of Music. It was at this institution that Mme. Maigille put forward as the necessary possessions for a great singer, "Brains, voice, and brains!"

To a representative of MUSICAL AMERICA Mme. Maigille followed up her statement by saying, "I might almost put the possession of 'brains' as the determining factor in the battle for success. Look about and you will find that there is certainly no dearth of great voices in this country. But how few great singers are there resultant from these beautiful organs? Indomitable will, perseverance and ambition, these are what the student of voice to-day must have if he would attain his goal. Only too few realize this, and it is because of it that there are so many mediocre singers, who through the lack of one or more of these integral parts, making in toto what I mean by 'brains,' have not succeeded in reaching the summit of their ambitions."

Mme. Maigille has had a vast experience in building voices and can speak authoritatively on the matter of voice placing, a subject to which she has given years of careful study. Rosina La Borde, her teacher, who was also the teacher of Emma Calvé and Marie Delna, recognized her gift as one fitted to impart the knowledge of singing. On her return to America Mme. Maigille undertook the teaching of many young students and has obtained excellent results. Not only did this teacher lay down definite tenets as to the conflicting ideas now running rampant in voice production, but she arranged to corroborate them by having present on this occasion two of her professional pupils, Sabery, D'Orsell, soprano, and Eugene Way Adams' baritone.

Miss D'Orsell, who has sung operatic rôles with the Aborns, gave a most satis-

fying performance of the "Ah! fors e lui" aria from "Traviata," in which she displayed not only an agility of vocal technic and a clarity that was admirable, but a splendid command of the entire vocal apparatus. The Handel aria, "Honor and Arms," and Maude Valerie White's "King Charles" were Mr. Adams' offerings, and his vocalization of the Handel aria testified to his excellent training, while his breath control in the setting of Browning's inspiring cavalier song was unusual.

After the songs were heard Mme. Maigille stepped to the piano and demonstrated the various fundamentals on which she builds voices. Mr. Adams, who is a Philadelphian, performed vocal exercises that convinced one of the efficiency of his



Mme. Hélène Maigille, Prominent American Vocal Teacher

teacher's ideas. He had brought over from Philadelphia a young contralto, Miss Stone, who had begun vocal study under his guidance and whom he wished Mme. Maigille to hear. It was unusually interesting to observe the manner in which she was taken through an exercise by Mme. Maigille, who in less than five minutes had made the young student sing with a full-

ness of tone and a resonance such as she had never believed she possessed.

"It is the mechanism of the throat," explained the instructor. "Head, medium and chest tones and their formation on all the vowels! The absolute correct position of the vocal apparatus, aided by the position of the jaws, the free open throat, the inspiration of the breath and the correct action of the glottis, these are what make for the kind of singing that is worth while. Without this registration and a lucid explanation of it to the student from the beginning, I might say from the first lesson, it is impossible to sing correctly."

"There is a great misconception also as to where the 'breaks' come in the voice. I hold that they come in the medium and the third or fourth tone in the head voice. The head register must commence on D, not on F, as many believe. By carrying it on to F one gets a succession of strained tones."

No Believer in Covered Tones

"I further believe that there is no such thing as a good 'covered tone.' A 'covered tone' is to me incorrect and is a strain to the vocal cords. It 'bows' the tone instead of freeing it. The student cannot go on without fully realizing that every half-tone in the voice is a register in itself. To regulate every semitone in this way requires a great deal of careful manipulation and serious application on the teacher's part. It is for this reason that it takes so much time to build a voice properly."

Mme. Maigille has worked indefatigably on the subject of handling the vocal apparatus so that strain never occurs. It is the placing of effort on the vocal cords that makes "noodles" appear on them and renders the singer unable to do his work. When the voice is used properly no "noodles" appear and there is no strain felt.

So much for the matter of voice. This teacher is not given to believing that there is nothing further which an instructor must give the student. For instance, there is her contention about the intellectual in singing, while "lyric diction" is an all-important quality to her. She speaks the French language quite as she does her English mother tongue and reads Italian and German fluently. The last two languages she has studied for many years and their pronunciation is as familiar to her as her own tongue. With all this she believes the vocal teacher should be equipped, as well with the interpretation of the works which her pupils are studying. She has little sympathy with the method of having one person do the training in tone-work, another in the languages and still another the interpretative element in singing. Her professional pupils include Grace George, the popular actress; Miss D'Orsell, mentioned above; Olive Celeste Moore, of the famous "Bostonians"; Elsa Norton, now preparing for opera in Paris, and a number of successful choir singers.

Veteran Chicago Educator Retires on Account of Failing Health

CHICAGO, July 12.—Having passed the eightieth year mark and with his health somewhat impaired, H. S. Perkins, the veteran educator, has given up his studio work at 59 East Van Buren street, Chicago, where his School of Music has been located for the past twenty-two years. Dr. Perkins has been a successful teacher of voice, piano, harmony and methods; he is the author of various textbooks and has conducted numerous festivals throughout the country.

Hall Vocal Recitals Give Impetus to St. Louis Musical Progress

St. Louis, Mo., July 2.—The extent to which the pedagogic activities of Mr. and Mrs. William John Hall are influencing St. Louis musical life was shown in the three closing recitals of their vocal pupils, which presented an unusually large group of singers, as well as programs of good taste and serious musical aims. Included in the recitals were three compositions by Mr. Hall: "Without You," "Memories" and "Sunshine and Summer."

GRAND OPERA OFFER FOR STAR PUPIL OF MME. ALICE PARKER



Bernice Mereshon, Young Dramatic Soprano

Of the numerous prominent artists who received their training from Mme. Alice A. Parker, the New York vocal teacher, an interesting example is Bernice Mereshon, who at present is taking the leading feminine rôle in the late Gustav Luder's opera, "King Dodo." Recently she appeared in this part in Cleveland, O., and scored a gratifying success. The reviewer of one of the Cleveland papers gave as his opinion that Miss Mereshon is the best dramatic soprano ever heard in light opera in Cleveland.

One of the New York impresarios is at present negotiating with Miss Mereshon for her services in grand opera. Along with Miss Mereshon's charming personality, she has the happy faculty of capturing an audience upon very short acquaintance.

Birmingham (Ala.) at War Over Project for City Auditorium

BIRMINGHAM, ALA., July 12.—A lively fight is on for the proposed city auditorium in Birmingham. On one side the citizens of the city are arrayed in practically solid cooperation, while on the other the commissioners declare that the city has so outgrown its present system of taxation, that an empty treasury forbids any move toward the erection of costly municipal buildings just at present. The Chamber of Commerce has as its president a most able financier, W. P. G. Harding, also president of the First National Bank, and he and Paschal Shook, chairman of the Auditorium committee, are deeply interested in the building of this pressing civic need and behind them stand representatives of many bodies of citizens, the women's clubs, the ministers, labor, etc.

Rienzi Thomas and a small string orchestra of students, under the baton of their teacher, Mr. Thomas, are giving some very clever Sunday evening concerts together. The young players play with a full, steady tone, and Mr. Thomas's organ accompaniments fill out the missing woodwind parts.

The band concerts in Capital Park have begun, under the auspices of the Music Study Club, with Mrs. Oscar R. Hundley as chairman of the band committee. Philip Memoli is the director and he has twenty-six men in his organization.

L. A. R.

Eva Gauthier, the French-Canadian mezzo-soprano, has been winning success in Australia.

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Josephine Knight, the Boston soprano, is taking a two weeks' trip through New York state.

Stephen Townsend is at South Natick, Mass., making daily trips to his Boston studio.

Clarence R. Newman is the new organist of Trinity Methodist Protestant Church of Pittsburgh.

Gertrude E. J. Kearin's "Springtime" was played by one of her pupils in a recent musicale in Great Barrington, Mass.

Pupils of Frank Treat Southwick, Edith B. Slimmers and Mrs. Arthur M. Brooks appeared in recent recitals at Meriden, Conn.

Harris S. Shaw, organist of the Second Universalist Church, Columbus avenue, Boston, is spending the Summer at Thomaston, Maine.

George Dean, tenor and voice teacher, of Kansas City, Mo., formerly of Boston, has recently been renewing many old acquaintances throughout the Boston studios.

Twenty bands are expected to take part in the tenth annual band reunion of the Southern Wisconsin Band Association, which will be held in Orangeville on August 8.

A song recital was given recently at Portland, Ore., under the direction of Robert Boice Carson, the soloist being Arah Hoyt, contralto, assisted by Pearl Sutherland, pianist.

Harriot Eudora Barrows, who is now in Paris studying with Jean de Reszke, has taken a studio in Benefit street, Providence, R. I., which she will share with Evangeline Larry.

A piano recital was given recently by Hazel Raymond, a pupil of Georgia Kober, of the Sherwood Music School, in the Fine Arts Building, Chicago, assisted by Herbert Kirschner, violinist.

Arthur Foote and Stephen S. Townsend, the Boston baritone, are to give a recital of Mr. Foote's compositions at the Poland Spring House, Poland Springs, Me., on Thursday, August 7.

The Amphion Society of San Diego, Cal., is already making plans for next season. Much membership work has been done during the past year and the organization will have a more substantial basis than in past years.

Clarence W. Bowers, director of music in the San Diego, Cal., high school, has left for a vacation in New York. He will go by way of Panama, expecting to return in September.

Arthur Foote, the noted composer and teacher, is spending mid-Summer on his farm in South Hampton, N. H. Mr. Foote will return to his Brookline residence before the early fall.

Arthur Mees, the distinguished conductor, has been secured by the Bridgeport, Conn., Oratorio Society for next season. Rehearsals begin October 14, and a concert will be given the last of February or early in March.

Recent pupils' recitals in Portland, Ore., included those by students of Frank G. Eichenlaub, Beatrice Hidden Eichenlaub, Cora Blosser, Elizabeth Johnson, Mrs. Ella B. Jones, Mrs. Nita Briggs-Clifford and Mrs. Dora Danforth.

Henry Schoenefeld, composer and conductor, who was well known formerly in Chicago as the director of the Germania Männerchor, is visiting that city from Los Angeles, Cal., where he is counted one of the leading musicians.

The choir of the First Reformed Church, Tiffin, O., under the direction of Prof. F. W. Gillis, of Heidelberg University; Helen M. Tarr, organist; gave Mendels-

sohn's "Hymn of Praise" in the sixth musical service during the year.

Walter G. Charnbury, the Baltimore pianist, will conduct a Summer school for teachers and advanced students at Hanover, Pa., during July and August. The course will include lecture-recitals on various composers and compositions.

Beatrice Crissley, a pupil of Ada Turner Kurtz, the Philadelphia instructor, has accepted a position in Pittsburgh, where she will continue her studies. An addition to the faculty of the Kurt School is Mme. J. Sirolla-Marzano, formerly of Berlin.

Walter E. Young, organist of the First Church of Christ, Scientist, Boston, will devote considerable time to organ recitals this coming season, having already accepted a number of important engagements in several New England centers and in New York.

The Fiddlers' Club of Providence, one of the oldest musical organizations in Rhode Island, had its annual outing on July 6 at North Smithfield. Minton Richardson, eighty-four years of age, the oldest member, and Alvah Mavry, eighty-three, played violin solos.

William Belcher presented nine soloists and the Wednesday Women's chorus in a recent recital at Portland, Ore. The participants were Maude Belcher, Zoe McClung, Mrs. C. Mankowski, Clifford Woodland, Grace Dawson, Henrietta Holum, Hazel Hardie, Arthur Harbaugh.

The Institute of Music Pedagogy, Northampton, Mass., began its fourteenth annual session on July 7. Demonstrations of school work were observed by educators well known in the musical field and concerts and celebrations took place. The school registration passed the 100 mark.

A series of Summer night concerts on Chicago's West Side (in the Warren Avenue Congregational Church) is being given on eight successive Thursday evenings. Thirty artists, including pianists, vocalists and violinists, participate in the programs. They are under the management of Charles E. Watt.

Under the direction of Elliott Fouser a concert was given at Harvey, Ill., in the First M. E. Church, July 3, by an orchestra of twenty-one pieces which played a popular program, including the *Allegro* of Schubert's "Unfinished" Symphony, Keler-Bela's "Lustspiel" Overture, and Strauss's "Blue Danube Waltz."

Lottie Cort Black, soprano, who is a pupil of Mme. Theresa Rihm, has been chosen as the soprano for St. Paul's Church, Brooklyn. Miss Black is a pianist as well as singer, having studied that instrument with Alexander Rihm. She sings with ease in four languages—English, Italian, French and German.

The Lyric Glee Club of Milwaukee, under the direction of Arthur Dunham of Chicago, presented an excellent open air concert at the Milloki Club on Wednesday night, July 16. The selections included "Barney McGee," "The Rat," "Laughing Song," and others in the lighter vein which the club has given successfully during the season.

To advance the study of music and dramatic expression, the Ithaca Conservatory of Music, Ithaca, N. Y., is offering a number of free scholarships. These will be awarded on the basis of competitive examinations and promise free instruction in piano, voice, violin and dramatic expression for a term of twenty weeks, beginning September 11.

SAN DIEGO.—Music circles are rejoicing in the arrival of Mr. and Mrs. John Marquardt, of Chicago. Mr. Marquardt was concertmaster with the Theodore Thomas orchestra, while his wife is an experienced harpist. They have decided to make their permanent home here. Mr. Marquardt is planning a string quartet and an orchestra.

The Philadelphia Band, comprising members of the Philadelphia Orchestra who remain in Philadelphia for the Summer, furnishes the central part of the city with artistic evening concerts on the North plaza of the city hall, where large audiences gather to hear productions by the masters, occasionally interspersed with lighter popular pieces.

Motion pictures as a prelude to a violin recital was an innovation witnessed recently at Piqua, O., when W. E. Simpkinson presented his talented young pupil, Glenn Greenamyre in a program, with the assistance of Elizabeth Boyer, soprano; Lillian Johnston, reader, and Mary Frances Scott, accompanist. The violin prodigy played the seventh and ninth De Beriot concertos.

Gounod's "Gallia" was sung on June 29 at the Methodist Church, Westfield, Mass., by the quartet, composed of the following: Mrs. E. H. Shaffer, Mrs. Grace Bosworth Clark, R. T. Judson and W. J. Marsh. They were assisted by Mrs. E. H. Trafford, Mildred Durkee, Alice M. Bradley, Mark Stevens and H. L. Davis. Lena J. Bartlett presided at the organ. Woodman's "A Song in the Night" was sung before the cantata.

It was a happy bevy of rising young artists who attended the recent graduating exercises of the Pratt Institute of Music and Art in Pittsburgh a few nights ago. This is the institution presided over by Silas G. Pratt. Many pupils took part. Mr. Pratt assisting in the program, which contained compositions by Liszt, of whom Mr. Pratt was a pupil; Chopin, Mendelssohn, Beethoven, von Weber, Pratt and others.

Two recitals, respectively on June 20 and 23, closed the season at the Buffalo School of Music, under the direction of Miss Lynch and Mrs. McLeod. The first was an afternoon musicale at which the performers were Caroline Crafts, Henrietta Ullman, Martha Stabell, Helen MacGregor, Lois Haupt, Clarabell Wahl, Charlotte Smith, Laetitia Viele, Ella McManus, Laura Koessler, Charlotte Elsheimer, Helen Miller and Katherine Becker.

An excellent concert was recently given at St. Paul's M. E. Church, South Baltimore, by piano students of Elsie Rosalind Miller, the choir director. The talented participants were Viola Gorsuch, Sarah Lewis, Alice Lewis, Elsie Cline, Pauline Lommers, Julia Cline, Emma Kiehne, Dorette High, Edith Schiff, Meta Tegeler, Louise Gilliam, Auro Rogers, Kathryn Francis, E. Elfreda Lautz, Laura Wiedey, Mary Cofell and Velma Clary.

In honor of Gregory Humes, a young New York newspaper man, who lost his life in a railroad wreck at Stamford, Conn., a solemn high requiem mass was celebrated July 14, a month after the accident, at St. Andrew's Roman Catholic Church, New York. The artists who participated as soloists were Hans Kronold, the 'cellist; Selma Kronold, contralto; Miss A. Toohey, soprano; Rosemarie Campbell, contralto, and John Finnegan, tenor.

Paul Wells, a young American pianist has returned to his home in Carthage, Mo., after three years' study of music in Vienna and Berlin with Lhévinne and Godowsky. He made successful concert appearances in Berlin, where he appeared as soloist with the Berlin Philharmonic Orchestra, playing a Liszt concerto without rehearsal, and received enthusiastic praise from the Berlin critics. Mr. Wells graduated from the Peabody Conservatory of Music in 1909.

REINCARNATE JENNY LIND IN AN ANNIVERSARY CONCERT

Louisville Firm Stages Reproduction in Costume of Songs Sung by Diva on Site of Its Store

LOUISVILLE, KY., July 12.—A musical interruption to Louisville's Summer siesta was provided recently by a coincidence of two anniversaries. Jenny Lind, the "Swedish Nightingale," gave three concerts in Louisville sixty-two years ago, at the old Mozart Hall, which was situated where the present Crutcher & Starks building now stands. Forty-two years ago the clothing firm of Crutcher & Starks came into existence and to celebrate this event the members of the firm conceived the idea of a memorial concert in which the songs sung by Jenny Lind upon this same spot sixty-two years ago were sung upon this occasion by Eva Katherine Korb, Louisville's gifted soprano.

The program included many of Jenny Lind's favorites and Miss Korb had the assistance of Edward Gleason, pianist, formerly of Louisville, but now of Berlin, and the Morebach orchestra of sixteen pieces.

Aided by old photographs and paintings, Miss Korb duplicated as nearly as possible the gown and general appearance of the famous diva. She proved eminently fitted to reproduce a Jenny Lind program, as she

loist with the Berlin Philharmonic Orchestra, playing a Liszt concerto without rehearsal, and received enthusiastic praise from the Berlin critics. Mr. Wells graduated from the Peabody Conservatory of Music in 1909.

In a recent musical service by the choir of the Grace M. E. Church, New Haven, Conn., there was an assisting quartet composed of Vera Parrish, Mrs. Enoch Harris, W. C. Snyder and Edward Kennedy, with Mrs. Harris as organist and R. P. Jones as assistant. In an entertainment of the Westville Congregational Boys' Club there were special numbers by the Lotus Male Quartet, consisting of Forace L. Smith, Homer R. Denison, Harold L. Mix and Dwight L. Chamberlain.

Dallas, Tex., now has a band playing in its city parks, which, as a musical organization, has reached a praiseworthy standard of musical proficiency under the leadership of Paul Harris, a most capable bandmaster and conductor. He received the contract this year from the City of Dallas to furnish the music in the parks and with his band of twenty-five musicians, which he has taken great care to select from the best men obtainable in the union, he is supplying a class of music which has heretofore not been heard in these parks.

Daisy Woodruff Rowley, director of the Academy of Music, Birmingham, Ala., presented Martelia Oline Persinger in a recent piano recital. In the commencement exercises of the school Miss Persinger contributed two numbers, the other performer being Mrs. R. N. Allgood. These two musicians received full diplomas, while primary certificates were awarded by Rev. J. W. Johnson to the following: Renfro Embry, Kathleen Meadow, Marie Kathleen McGeever, Mamie Agnes Rencher, Mrs. John W. Stewart and Elise Thomas.

A musical program was given with the commencement exercises of St. Michael's Academy, Baltimore, under the direction of Charles F. Mutter, organist and choir director of St. Michael's Church. Mr. Mutter accompanied the choruses and appeared in a piano duet with J. A. Helldorfer. There was also a piano duet by F. Helldorfer and A. Frankenberg, a duet for violin and piano by F. Mueller and F. Mutter, and a piano trio by F. Helldorfer, F. Mutter and W. Davis. Piano accompaniments were supplied by Loretta Mertel, Rose Oppitz, Anna Gunzelmann and Bernadette Link.

Director William Boeppler's Milwaukee musical organization, the A Capella Choir, indulged in a frolic at the annual picnic held Sunday at Keiper's Park, ten miles from the city. A new way of hitting high "C" was discovered by placing notes on a board target and throwing a ball at them. A. J. Seidler won the prize. George Moeller conducted the choir to the park. Threading a needle was another difficult feat for the men to perform. Those who proved most efficient in this art were Louis J. Meyer, George Kringle, Jr., F. Kaeding, George Moeller, E. F. Frank and E. Hassman. August Kringle discovered, after some difficulty, that the eye of his needle had been filled with wax. The ladies carried off the prizes in the string winding contest, the winners being Hilda Auger, Mrs. George Moeller, Lillie Peters, Lydia Krausbach and Anna Kroeger.

is an artist of much ability and the possessor of a beautiful soprano voice. She is in Louisville on a short visit, after having studied abroad for three years. One of her teachers was Mme. Marchesi, who was a classmate of Jenny Lind.

The officials of Crutcher & Starks went back to the files of the old Louisville *Journal* during the occasion of Jenny Lind's visit to Louisville, and from the records of her three concerts selected to-night's program. It is interesting to note that the minimum price for tickets to these concerts was five dollars. The best seats sold at fabulous sums, many reaching one hundred dollars. The bulk of the tickets brought from twenty to fifty dollars. The following was the program:

"Mars Triumphant March," Pinard, orchestra; overture, "Raymond," Thomas, orchestra; songs: "Within a Mile of Edinburgh Town," "The Last Rose of Summer," Miss Korb; "Southern Plantation Melodies," contempo; selection from "Maritana," Wallace, orchestra; songs: "Coming Thro' the Rye," "Home, Sweet Home," Miss Korb; "Stabat Mater," "Star Spangled Banner," Miss Korb and orchestra.

H. P.

Fritz Cortolezis, Richard Strauss's protégé, is to succeed Leopold Reichwein as conductor of the Carlsruhe Court Opera, a post to which the late Felix Mott once lent distinction.

TWO PARIS OPERA HOUSES CLOSE

Champs Elysées and Opéra Comique Ring Curtain Down with Two of the Season's Novelties—How Cavalieri Enabled Henry Russell to Capture "Francesca" for Boston

Bureau of Musical America,
Paris, 5 Villa Niel,
July 2, 1913.

THE Champs Elysées Theater, otherwise known as the Astruc Opéra, has just closed its doors after its first season. The final bow to the Parisian public was made with Gabriel Fauré's "Pénélope." The success was as great as at the first performance of this opera and the cast comprised the same favorite stars, Lucienne Bréval, Muratore and Henry Dangès. Gabriel Astruc will now direct his managerial activities toward the Summer season of grand opera at Deauville.

The last performance of the season at the Opéra Comique was given last Monday night, when "Julien" saw the footlights once more. The troupe of the Comédie-Française will take possession of the auditorium of the Opéra-Comique during the Summer months to permit the overhauling of its own auditorium, which takes place every twenty-five years. The anticipation of occupying a temple of music during the Summer is already influencing Jules Claretie, the manager of the Comédie-Française, for he announces his intention of giving some joint performances with the orchestra of the Grand Opéra in the latter's auditorium at the end of August. Several classical tragedies could be given on the spacious stage of the Opéra, in particular "Les Erynnies," with score by Massenet.

It is rumored that Mme. Steinheil, whose sensational trial for the alleged murder of her mother and husband in 1909 stirred two continents, is aspiring to operatic laurels and will make her debut in this city next October. She has just married a wealthy wine merchant in London.

How Russell Got "Francesca"

Henry Russell, manager of the Boston

Opera Company, as you will know, has just secured for his organization the rights to produce in Boston Zandonai's new opera, "Francesca da Rimini," written on the drama of Gabriele d'Annunzio. The negotiations were concluded between Mr. Russell and d'Annunzio in this city last week. Manager Russell was in competition with the Metropolitan Opera Company, which was equally eager to secure the rights to the world première of "Francesca." The Boston organization was able to outbid the New York company owing to its exclusive contract with Lina Cavalieri, whom the Ricordi desired to have sing the title part. D'Annunzio, Zandonai and Tito Ricordi will travel to Boston especially for this production.

When the Boston Opera Company produces "Monna Vanna" and the "Meistersinger" the cast of the former will comprise Mary Garden, Muratore and Henry Dangès, and the latter will sing Beckmesser in the Wagnerian opera with Elizabeth Amsden as Eva. The Boston season will open on November 25 with "La Gioconda" and Manager Russell will leave for Boston on October 22.

Walter Morse Rummel, the distinguished American pianist and composer, has just given a most successful recital at Aeolian Hall in London. He gave the twelve new Préludes of Debussy and the announcement of this interesting feature brought a throng of admirers of the French composer. These Préludes require a technique such as has been developed only in recent years, and our young compatriot who has studied these compositions with their composer, showed himself a brilliant exponent of the French master's school.

Musical Papers Consolidated

Jules Ecorcheville, the active president of the International Society of Music and director of the musical monthly review, S. I. M., has just consolidated his publica-



Group of American Musicians at Home of Charles W. Clark, the American Baritone, of Paris—Left to Right: Mrs. Clara Huntington, Dena Caryl, Mr. Clark, Christine Miller, George Hamlin and Mrs. Gertrude Miller

tion with the *Courier Musical*, an important bi-monthly musical review of this city. Two years ago M. Ecorcheville absorbed the *Revue Musicale* and his friends are wondering if he has not in view the formation of a musical publishing trust.

Mr. and Mrs. Reinhold von Warlich have just purchased a country residence near Paris, which they will make their Summer home. They are retaining their Paris home in the Avenue des Sycamores.

Charles W. Clark, the distinguished

American baritone, recently declined a flattering offer to leave the recital stage for the opera. "I have refused many tempting propositions of the same kind," says Mr. Clark, "and this season, in fact, have declined no less than three operatic offers. I do not intend ever to leave the recital stage, which is, to me, the ideal realm of art for the singer; in it I have been successful and there I expect to remain as long as I sing."

DANIEL LYNDY BLOUNT.

Alma Gluck's London Success a Fine Triumph of Americanism in Music

SO much is epoch-making in this age of exaggerated statements that to comment in the superlative, or to point out that which is above the ordinary, is to court unbelief. Here in America we are fond of speaking of anything as the "greatest in the world," but the instant it is presented abroad it suffers disparagement. Especially if an American artist essays foreign appearances do we speak patronizingly of his or her efforts, notwithstanding that it is entirely probable that we have failed to recognize the artist's merits at home.

However, there are exceptions, and the case of Alma Gluck, of the Metropolitan Opera, is one. From an unknown quantity three or four years ago Alma Gluck has risen in her profession until she is recognized as a star of the first magnitude. Such a rapid advance is often attributed to influence, though such be easily disproved. In America one makes good or does not make good, according to fitness; influence is largely extraneous. That Alma Gluck receives a fee as high as \$1,000 a concert from local managers is sufficient endorsement of her sterling merits as a singer.

If that is not enough one has only to consider Miss Gluck's recent successes in London. Wisely enough, she entered the London concert field unheralded. Undoubtedly her first concert was advertised

and wisely managed, but there was no bid for the sensational, no campaign other than that for a most dignified and established artist. Under such conditions the average artist has a *succès d'estime*.

Not so with Miss Gluck. Her success was such that she has had to appear several times since, each to a crowded house. Her audiences have been great, they have been enthusiastic, they have redemanded every number on a long program; her reception has been overwhelming. Not only has she had popular success. What the public at a concert feels is oftentimes very different from what the critic thinks in the quiet of the editorial room. And here is where Miss Gluck has achieved her greatest success, for the critics have been as enthusiastic as the public. No such commendation has ever before been given a young American artist on a first appearance.

Quite aside from Alma Gluck and her deserved success, however, lies the significance of the fact that here was an American born artist, an American trained artist, and one who was not afraid to program some American songs. Charles Wakefield Cadman, Sidney Homer, Charles Gilbert Spross, Edward MacDowell—these and others were represented; moreover, they were placed on a program with which a young artist was risking her whole career abroad. This is a compliment to our American composers and a brave and fine thing for Miss Gluck to do. It is entirely fitting that an American artist should sing songs by American composers,

especially when she goes abroad, and perhaps this contributed to Miss Gluck's success. How many other American artists will have the same courage and common sense to brave tradition and give our native writers their just due?

Severn Pupils Give Three-Day Festival at Springfield, Mass.

SPRINGFIELD, MASS., June 20.—Pupils of Mr. and Mrs. Edmund Severn gave a three days' music festival in High School Hall Wednesday, Thursday and Friday evenings of this week. Varied programs containing numbers for piano, violin solo and for soprano, contralto, baritone and tenor were presented, as well as piano compositions for two pianos and several orchestral numbers. The pupils heard included the Misses Chessler, Kelliher, Jones, Malia, Delaney, Black, Isabel, Rivard, Gardner, Hatch, O'Leary, Sharon, Provost, Gendron, Taylor, Durkee, Henin, Solin, Meagher, Chandler, Parker, Meyer, McComb, Pease, Connell, Elder, Bodman Fitzpatrick, Call, Browne, O'Brien, Nantais, Fleury, Hebert, Broderick, Caffrey, O'Girr, Swift, McGovern, and Messrs. Lynch, LeBow, Cratty, Marshman, Knox, Icaza, Stowell, White, Granger, Charpentier, Heber and Colley.

Mr. Severn was represented on the program as the composer of the song, "To My Beloved," the piano piece, "Memories of Venice," and the orchestral work, "Perpetual Motion," all of which met with unqualified success. Mrs. Severn assisted in the presentation of various numbers at the piano in her efficient manner.

The Stuttgart Court Opera is to give Giordano's "Marcella" its first performance in Germany.

CHAMPS ELYSÉES RECEIPTS

Russian Ballet Brings in Most Money at New Paris Opera House.

PARIS, July 12.—Gabriel Astruc, proprietor of the new Théâtre des Champs Elysées, has made public the receipts of this house since it was opened, early in April. Sixty-one opera performances yielded total receipts of \$204,078 and ten symphony concerts \$23,646. The Russian ballet brought in the most money, seventeen performances averaging \$5,600 each. "Boris Godounow" came next, six performances averaging \$4,431. Then followed "Khovanchina," six performances of which averaged \$2,672; "Lucia di Lammermoor," five performances averaging \$2,570; "The Barber of Seville," six performances averaging \$2,434; "Pénélope," ten performances averaging \$2,065; Berlioz's "Benvenuto Cellini," six performances averaging \$1,694, and Weber's "Freischütz," five performances averaging \$1,582.

Schumann-Heink to Give Recital at Big Ocean Grove Auditorium

Mme. Schumann-Heink, who is a favorite at Ocean Grove, is to make her annual appearance there at the great Auditorium in recital on Monday evening, July 21.

Berlin recently heard Massenet's "Manon" for the fiftieth time.

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Fremstad Indulges Love for Open in Maine Camp and Tyrolean Villa

OLIVE FREMSTAD is a singer who loves the open—loves all things free and big and fine. All her personality speaks that love, and all things about her must leave her free to indulge it. So, naturally, she loathes hotels, in which she has, of necessity, lived much; and wherever she can she gets a little home of her very own. In New York she has the quaintest of flats overlooking Riverside Drive, where she is surrounded by the daintiness and beauty that refresh her tired mind and the home companionship and affection that equally speak to the weary soul.

After the long opera season, with its terrific drains alike on body, mind and spirit, Mme. Fremstad's longing for free spaces, nurtured in her by her years of life in our West, asserts itself again. She has made for herself a charming little camp in Maine, near Bridgeton, in a wonderful location, with pine woods and clear waters. The little house speaks "Olive Fremstad" in every inch of its simple yet artistic outlines. Here she has rested for weeks this Summer, relearning her great parts—for "Madame" is free as few singers are from satisfaction with past work. Her little secretary, a girl whose delight is to surround Mme. Fremstad with all the care which she will never give herself, told me: "On a wonderful, fresh, sunny morning, with the accompaniment of the winds in the pines and the lap of the water on the shore, to hear her glorious voice ring out through the forest in the 'Brünnhilde's Awakening,' is an experience not to be forgotten." As the Münchener have asked their former favorite to come back to them for a while this Summer, on July 10 Mme. Fremstad leaves her green solitude to sail for Germany. She is to sing *Isolde* at the opening performance of the great Wagner Festival on August 9.

In the Austrian Tyrol "Madame" has also made herself a home corner. She has a tiny villa in the Styrian Alps, not far from the Summer home of the composer, Dr. Wilhelm Kienzl, and with him and his wife she is on intimate terms. Many a beautiful "sing" have they all had, and last year Mme. Fremstad heard the entire score of "Le Ranz des Vaches" sung through for her by the composer just before he went to Vienna for its premiere.

This little home in the Austrian mountains, with its beautiful outlook and its simple freedom of life, rejoices Mme. Fremstad's soul. Often, she wears the peasant costume; nowhere is she sur-

rounded by the state of the prima donna, something she utterly detests. Last Spring she told me that she was trying her best



Olive Fremstad, "Truly Rural," in Maine—Mme. Fremstad Takes Her Secretary for a Drive (Not Forgetting the Pomeranian)

to get away from the "tyranny of trunks." No longer does she consider it necessary to travel with the pomp (and trouble) of twenty; she cut herself down to six last year, and is now planning emancipation from all but three.

The pretty little Austrian cottage will probably not see "Madame" this year, however, for beside singing *Isolde* at Munich she must sing the "Ring" also, and so she is to remain near that city, keeping house in the villa of a friend. For the first time Mme. Fremstad sings the entire "Ring" consecutively, on August 26, 28, 30, and she looks forward to doing so with the keenest delight. Besides this "giving out" of herself she anticipates the joy of taking in anew the wonderful pictures in the Alte and Neue Pinakothek and of hearing the splendid music of which Munich will be full this Summer.

Then—a trial! Paris must be visited for the Winter's outfit of clothes, a performance more dreaded by the soprano, she declares, and more wearing than an entire operatic season. Perhaps, though, she hopefully says, it may not be too cool when she returns in October to run up for a little while again to that "adorable"

camp and feast herself once more on the joys of a nature life.

Hers is a remarkable type, Mme. Fremstad's. She is so simple in nature yet so complex in development; so artistic, yet so utterly human; so overflowing with kindness, even jollity at times, yet with so deep a perception of the depths of tragedy that underlie all our joys. Surely, one must feel that one of the world's big souls

has made its home in that beautiful exterior.

CLARE P. PEELER.

Carl Burrian Sentenced to Month in Jail.

BERLIN, July 15.—Carl Burrian, the tenor of the Metropolitan Opera House, New York, has been sentenced by the Dresden court to a month's imprisonment in consequence of his adventure with Mme. E. Leffler Dinges, of Dresden, who posed as the singer's secretary in America in 1911. The sentence was made light, it is said, because Mme. Dinges and her husband had been on bad terms when Burrian met the former. This trouble for the tenor follows the breach of contract suit of the King of Saxony for \$7,000 and the judgment for \$3,000 obtained by Burrian's wife for alimony. Burrian has also been deprived of court honors.

Clara Butt and Kennerley Rumford began their Australian tour by inaugurating Melbourne's new concert hall, the Auditorium.

Mary Garden is suffering from a temporary breakdown. Due to exposure, no doubt.—*Greenview News*.

FAMOUS ARTISTS FOR AUTUMN OPERA IN MILAN

Verdi and Wagner Centenaries at Dal Verme—Many Young Musicians Show Talent

MILAN, July 1.—The Autumn season at the Dal Verme, from early in September until December 10, will be one of considerable musical importance. Through the efforts of Manager Cav. O. Poli, widely known among Italian music lovers, programs have been arranged providing for the appearance of many famed artists. The Verdi and Wagner centenaries will be observed in this theater in appropriately magnificent style. Among the works to be heard during the Fall season are "Isabeau," "Aida," "Norma," "Tannhäuser," "Cassandra," by Vittorio Gneccchi, new in Milan; "Sonnambula," "Mese Mariano," by Giordano, also new in Milan, and "Rigoletto." The conductorship of the performances for the fourth time will be entrusted to Maestro Ettore Panizza. Maestro Vittore Veneziani will again be manager and instructor of the choruses.

Of strong local interest in the Verdi Conservatoire graduations on Friday evening was the presentation of the Sonata in E Minor, for piano and violin, by Candido Ghisalbetti, a pupil of the Orefice School. Maestro Orefice, a pianist of high rank, and another pupil, a violinist, Sig. Paltro-nieri, played the sonata. The composition possessed a strong initiative and much nobility, the writer demonstrating a thorough knowledge of counterpoint. The Maestri Mariotti, Mario De Vecchi, of the Feroni school, and Anselmo Fenati, Orefice school, proved a powerful addition to the corps of Italian symphonists. The symphonic poem, "Night of Dream," by Mariotti, showed rich and beautiful colors and pleasing variety of expression. "Circe and Ulysses," by Di Vecchi, bore great descriptive excellence, and the old grove legend, by Fenati, contained a delicate and picturesque poetry that stirred the emotions of its hearers. Three young violinists presented for public approval, Ernest Pollenghi, Polo school; Alfred Codevilla, Anzoletti school, and Sig. Tonini, of the Polo school, all showed brilliant prospects. Signorine Zanini, De Dominicis and Rita Razon, from the harpist school of Prof. Tedeschi, played exquisitely. A promising pianist, Amedeo Ferrari, played Schumann's Sonata in G Minor with technical skill.

Too lavish praise can scarcely be given the Conservatoire for the excellent artistic results exhibited in these public trials.

A. PONCHIELLI.

Leo Slezak sang in the performance of "Die Meistersinger" that closed the recent Prague opera festival.

Alberto Franchetti, composer of "Germania," has begun a new opera, entitled "Notte di leggenda."

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